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WHAT OF THE FUTURE?



# 1883 MUSEUM 1883 Strawbridge & Clothier's Quarterly

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No. 1.

## BECOMING NECKWEAR.



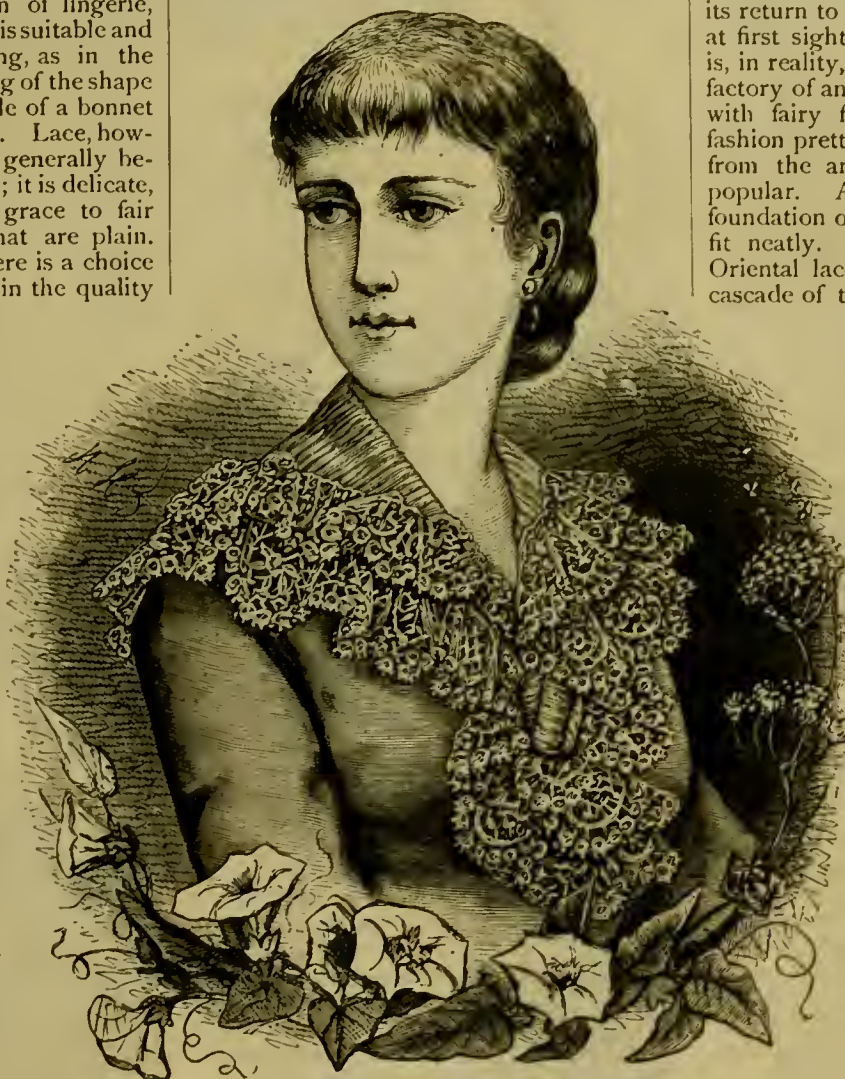
So much attention should be paid in the selection of lingerie, to what is suitable and becoming, as in the choosing of the shape and style of a bonnet or a hat. Lace, however, is generally becoming; it is delicate,

airy, and adapted to add a grace to fair features, and soften those that are plain. But even when lace is used there is a choice in the making up, as well as in the quality of the material. Oriental, Mauresque, and the Edelweis laces, are unquestionably the popular kinds; and from their light and airy effect, are particularly becoming, both to the youthful and to the mature.

The very pretty style of lace fichu shown in our illustration will be fashionable this season. This collar is of pin-striped blue and white foulard; it is cut in sailor style, and is trimmed with cluny lace. The front is made in jabot fashion of lace, and is fastened with a spray of flowers.

The unlimited variety of articles in the way of decorations for the neck, is something really wonderful. Ruffs, of every description and material; jabots, from the quiet bow of ribbon and inexpensive lace, to those masterpieces, in their way, of intricate folds of rich, creamy fabrics, with touches of delicate harmonious colors here and there, that are laid over the front of the corsage, and sometimes reach to the waist; give every lady an opportunity of gratifying the simplest or most fastidious taste. Ladies with swan-lily necks, will find the high ruff very becoming, also the deep collarette and puffing of lace in a square corsage; indeed, almost any style of lace neck-

wear will look well if worn sufficiently high to conceal the lack of plumpness, that otherwise becomes a defect. On the contrary, stout ladies must avoid the high ruff or



pleating; they will find a fichu or drapery in surplice style the most becoming. Those inclined to be high-shouldered, should never wear a collar or fichu pointed in the centre of the back. A jabot of lace worn on the front of the basque will diminish the size

of the bust, and is, therefore, very desirable for ladies inclined to embonpoint.

Crepe lisse ruching is so universally becoming, that ladies will gladly welcome its return to favor; but, although pretty and at first sight, comparatively inexpensive, it is, in reality, the most frail and least satisfactory of any style of decoration. Ladies with fairy fingers and refined taste, can fashion pretty neckwear, to suit themselves, from the array of delicate laces now so popular. A stylish fichu is one having a foundation of white net, cut and shaped to fit neatly. A pleating of Mauresque or Oriental lace is placed on the edge, and a cascade of the same lace around the neck and down the front. The fichu is fastened at the neck with a handsome lace pin, or a cluster of flowers.

Those wishing a collarette should cut the foundation of net to the desired size, and cover it with pleatings of lace. A dressy jabot has the lace arranged in Watteau style, with loops of ribbon between.

The softer and finer the quality of the lace used, the more becoming the effect; and stiff, close pleatings had better be avoided. The cream and ivory laces now so much in vogue are suitable for any complexion, and have the advantage of being almost worn-out before they need washing. A long cascade jabot of black lace, with narrow loops of ribbon between, will be found quite tasteful for elaborating a house dress. There is an effort being made to introduce the ficelle lace into neckwear; but the color is so trying to all but the lightest blonde, that there is little chance of its

being successful.

Most ladies look well with a soft scarf of silk illusion, folded over the waist of the dress, Quaker fashion; but this is rather too plain a style for dress occasions, and much more suitable for morning wear. In fact,



there are now so many pretty novelties in moderate-priced laces, that illusion and plain net are seldom used.

The heavier laces, such as, Carrick-macross and Russian point, make rich and handsome large collars, and are much used for children's and misses' neckwear, on account of their durability. Chemisettes are much in favor with ladies who dislike to show their necks, and yet wish to obviate the plain effect of a high corsage. The foundation of the chemisette, whether of net or mull, should be cut to fit on the shoulders, and square-shaped back and front. Trim the neck, and down each side of the front, with pleatings of lace. The plain portion of the chemisette is worn underneath, while the pleatings fill up the space of a V or square-shaped corsage.

The small linen collar, with points turned over in front, is neat and very becoming to every lady. Such neckwear, however, is only suitable for street or house wear. With a neat morning wrapper they are tasteful and pretty; and in the street, with a cloth costume, they are most suitable. These pointed collars are usually attached to a small chemisette, which keeps them nicely in place; they are fastened in the front with collar-studs and rings, which bring them within half-an-inch of meeting around the throat.

The more expensive varieties of Oriental and Mauresque laces, have machine-darned leaves and flowers, and finely-wrought edge whose lightness and delicacy is unsurpassed. With a little care, this kind of lace will wash nicely. The best way is, to wash and rinse gently through two or three changes of strong suds of soft warm water and fine toilet soap; after pressing as dry as possible with the hands, patiently pat and pull into shape, being careful to put each little point and figure into place, until almost dry; then fold and place between heavy books. For removing the folds and creases, wind the lace closely around a glass bottle; after fastening the ends so that they will remain firm, hold it over the steam rising from clean water, until it is thoroughly damp; then pull out with the fingers, and dry and press in the manner just explained.

F. E. BENEDICT.

### SLEEVES.

Puffed and gathered sleeves in endless variation, have imparted a peculiar aspect to the entire toilette. The flabby pouf, drooping from the shoulder to elbow, exaggerates the width of the back; while gathering the sleeves vertically at intervals, produces a series of straight projecting puffs, like inflated India-rubber rings. Fitting the sleeves into deeply-hollowed armholes rising above the shoulders, narrows the back and gives a high-shouldered look that is fashionable. Some stylish sleeves reach only half way down from the elbow, for the convenience of the indispensable long glove; the upper part is then often straight and close-fitting. A simple style of full sleeve is of sufficient width to allow of gatherings, and is stitched into the armholes with the fullness all thrown to the shoulder, and arranged either in a box pleat or massed into a little square of gaugings. House jackets and morning wrappers have comfortable loose sleeves.

N.



HANDBAGS.

The very pretty handbag illustrated at Figure 2, is in transfer work on black satin. The size of the bag is 12 inches by 9 inches. It is lined with white silk, or if preferred, wine-color satin may be substituted, with white lining.

The design to be transferred, is cut out of moss-green velvet. Moss-green embroidery silk and gold thread are used for the stitching; and will be found very effective. The bag is edged with a heavy green-silk cord, and a deep pointed fringe of red silk tassels and gold cord. The bag is drawn up by a red silk cord, and finished at the sides with small red and green silk tassels.

The handbag shown at Figure 1 is of old-gold satin, and measures 6½ inches by 10 inches.

The beauty of the design here given will be appreciated on a careful examination. This bag is trimmed with gold lace, and edged at the top with a pleating of silk plush, over a wide pleating of the satin. The two centre ruffles are of the plush and satin, worked on the edge with embroidery silk.

The beauty of the bag may be further enhanced by making the two ruffles in the centre of rich shades of green and crimson plush, embroidered in the same shades. A very pretty edge



FIG. 2.

in knotted work, that may be used for this purpose, is shown in Figure 3.

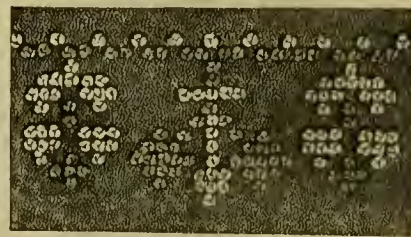


FIG. 3.

The handbag is drawn up with narrow gold color satin ribbon, and is finished with bows and ends.

MARY E. CRESTON.

### GOLD THREAD TRIMMINGS.

Gold thread trimmings have been very much in fashion for rich materials for some time past; but their cost has kept them beyond the reach of many who admire their elegance and would gladly make use of them.

For the benefit of such of our readers as are so situated, we give two samples, one of inserting and one of lace, both within the means of everyone who is willing to render their own handiwork available in making their trimmings.

Both designs are very rich and showy. They cannot be made of a single strand of gold thread, as that would be too brittle for use. A double or a triple strand of a fine number is employed to avoid this difficulty, and an equally good effect is produced.

Figure No. 2 requires eight bobbins; five with two strands, and three with three strands of the gold thread. The mingling of the two and three strands in the same pattern, lends this lace a pleasing irregularity. For the heavy part of each scallop, fine bobbins are used; three of which are required for the weaving, the fourth for a straight foundation. The three scallops are repeated till the lace is of the desired length.

At Figure 1 is given the pattern of the insertion. This is made with twenty-four bobbins. The strands of the gold thread are double throughout; three straight lines being required for the foundation of the inserting.

EMILY B.



FIG. 1.



FIG. 2.





CHILD'S CARRIAGE AFGHAN.

With the approach of fine weather, the baby-coach season will begin; and the little folks will have an opportunity of taking the fresh air, and being benefited thereby. Now will be the proper time to prepare the necessary etceteras for their comfort; one of which is illustrated above, in the child's carriage cover. This style of coach is that used by our German cousins across the water; and is not so light and graceful as those in use here.

The body of this handsome cover is made of reddish-brown wool, while the fringe and balls are of bright yellow zephyr. Our illustration (Fig. 2), shows how the flakes are interrupted by plain afghan; the ground-work being formed of afghan stitch.

Sixty stitches upon the needle (the width of the cover), in the rows going back, make three chains between every second and third stitch; this will give the loops; make the loops alternately in the rows.

In the fifth row the plain field for the

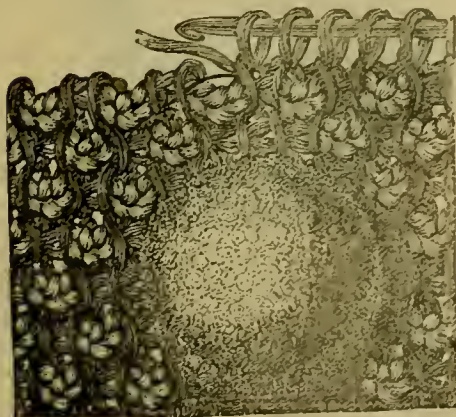


FIG. 2.

balls begins. Commence with four plain afghan stitches, and increase to ten stitches in the next three rows. The first field begins at the eighth stitch, and there are intervals of six stitches between the fields. In making balls, light and dark blue, rose, olive-green, and Burgundy-red threads are used.

At Figure 4, the fringe for this carriage cover is given in natural size, but only half the width. To make this fringe, twist five threads and work in two rows, alternating one with the other. First get twelve stitches upon the needle, and wrap the thread round the needle four times. Wrapping thread around the needle is used in this work as a stitch. The needle is not under the thread as usual, but on it;

then turned, then knit off two inches right, then make four right, second row; the other stitches, as shown in the first row, unite with these stitches.

The last eight stitches make the heading of the fringe; the four rights are



FIG. 3.

undone after finishing, and thus the fringe is completed.

This fringe is only intended for the top and bottom of the cover, while upon the sides of the cover a straight piece is knit. Sew the fringe evenly and strongly upon the cover.

Another pattern is seen in Figure 3, which is also to be knit in afghan stitch, with large snowflakes.

In making this pattern, crochet the first two rows in plain afghan, then begin the snowflakes, which in each row are separated by two stitches. Wrap thread around the needle, and draw the thread through; and so, in the course of the work, through the stitch that holds the snowflake, beneath it, together. Then wrap thread around the needle, and draw the thread

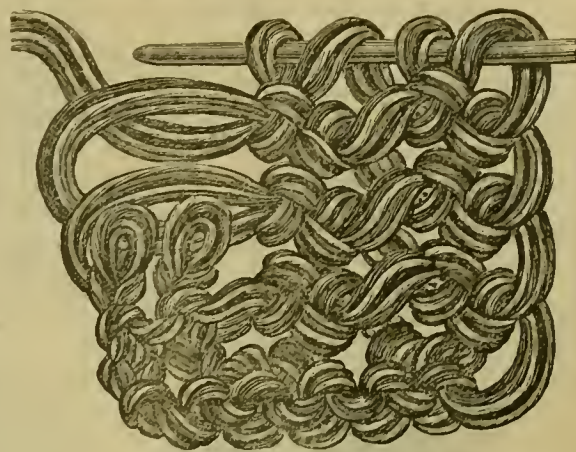


FIG. 4.

through each, as shown in the illustration; repeat this twice, always drawing the thread through the same stitch.

MRS. H. HEDDERWICK.

### DECORATED MIRRORS.

Modern mirrors generally are perfectly square, and are hung from one corner, so that they present the shape of a diamond; the design for the frame should occupy one or more of the corners. Flowers, grasses, and foliage are favorite subjects; but the prettiest effects are produced by the introduction of birds or butterflies. To paint upon the surface of the mirror, it is necessary to trace the design first with a lithographer's pencil, and then carry it out in oil-colors. Designs begun upon the frame are continued across the mirror; clusters of falling blossoms, sprays of fern or vine leaves, berries and tendrils, all answer admirably for this purpose. Peacocks' feathers afford good designs. A group of them is made to appear as if carelessly laid upon the glass, and so arranged that the reflection is seen as distinctly as the actual objects.

Old and thoroughly seasoned wood makes the best frames for the purpose of decoration by means of oil-paints, and as the mirror is hung at a distance, rough effects are admissible. Paint thickly laid on and scraped with a palette-knife looks well as a background, and the design should not be too finely executed; effect rather than elaboration should be aimed at.

Velvet, plush, and satin all answer equally well to cover mirror frames with, while white velvet is a most effective background for a design of fruit or flowers. Or the frame may be covered with the ribbed canvas which is expressly prepared for tapestry-painting, and upon which the design is carried out in dyes. These are rubbed on the surface to produce the background color, and the design is then boldly worked in with a hog's-hair brush dipped in the pigments specially prepared for the purpose.

In many cases a frame of dark wood is provided, and the edge of it deeply bound with plush or velvet, a design being then painted across the corners. When the frame is covered with silk or satin, and the design is to be carried out in water colors, it should first be accurately and lightly sketched in pencil, and every line gone over in Chinese white, so that there may be no risk of the color spreading.

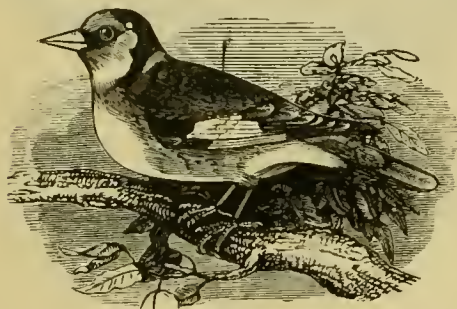
H. B.



BIRDS IN THE HOUSE.

Of all the small pets that serve to humanize the owners, whose hours spent at home they help to enliven, birds deserve and receive the first place in our consideration.

The canary is unquestionably the prince of cage birds; his merry song is heard alike in palace and cottage, in every civilized country. But there are others that make interesting pets in confinement, and whose music, though not so loud or so constant as that of the canary, is far sweeter



GOLDFINCH.

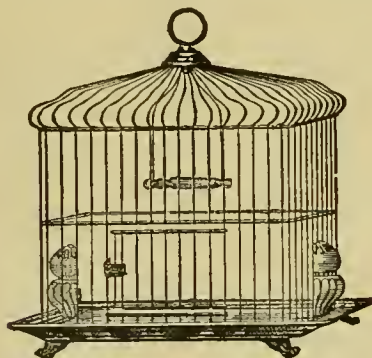
and less apt to become tiresome. As the proper care and treatment of the canary has been described in an earlier number of the *QUARTERLY*, we will give our attention to a few of the other attractive cage-birds, that can be procured at a small cost from any dealer in birds.



HEAD OF GREENFINCH.

canary-seed, fresh and clean; three parts of sweet German summer rape; two parts of Indian millet; and one part of Turkish maw seed.

Either red or silver gravel should be strewn on the bottom of the cage at least every other day. The red gravel is preferable, as the birds are fond of it, and it helps



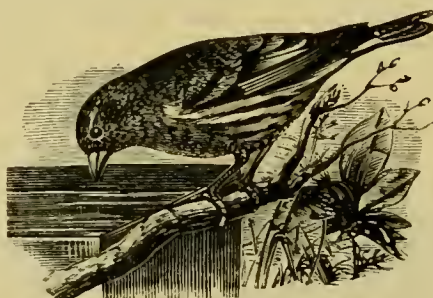
to digest their food. Cuttle-fish bone should be kept constantly in the cage, as the bird sharpens its bill upon it, and occasionally eats it; and as it is slightly salty in its nature, it is beneficial.

The diseases of cage birds have been treated of in the article upon the canary, already alluded to; but it will not be super-

fluous to again remind the owners of cage-birds that almost all the diseases to which they are subject arise from improper management. If duly fed on the correct foods, their cages cleaned regularly, and kept in good air, disease will seldom make its appearance. Inferior diet and colds are the causes of nearly all the diseases of cage birds. When a bird is in good health, his feathers are sleek and smooth, adhering closely to his body; when he sits dull and bunched, something is out of order.

THE GOLDFINCH.

In Europe this bird ranks next to the canary in popularity; but in this country he has not received the attention he deserves. The goldfinch possesses a song of a clear, metallic ring, much softer and sweeter than that of the canary. Its song is linked together by a continued twittering, which makes it last a long time, without intermission. The front of the head of the male goldfinch is blood-red; and the same color, with an intervening ring of black, surrounds the base of the beak; the cheeks and the front of the throat are white, while the back is a ruddy brown; the pinion feathers are jet black, tipped with white, and there is a golden stripe along each pinion; and the tail is black and forked. The female bird is not so large as the male, nor so vividly red about the beak: nor is the black line



SISKIN.

that divides the red poll from the red beak so intense; and the white of her cheek is intermixed with brown. Altogether, she is not so bright and sparkling, and has not such bold, bright eyes as her mate. She does not sing.

The goldfinch is one of the most intelligent and docile of birds. He can be instructed to draw up his food and water by means of a chain and pulley furnished with a soft leather band, pierced with four holes, through which the wings and feet are passed; the ends meeting under the belly, and sustained there by a ring to which is fastened the chain that supports a little tin bucket containing seed and water. When the bird wants seed or water, he draws up the chain with his beak, fixing it at intervals with his foot, and thus obtains what he wishes. By suspending two buckets to a pulley, raising one makes the other descend, and seed and water can only be obtained in turn.

The goldfinch is of a restless disposition, continually hopping about and clinging to the wires of the cage, and rattling against them. He sometimes acts in a domineering manner when in the aviary, driving the other birds from the seed; but, although often showing ill-temper, he will seldom

fight. This bird breeds quickly, and will mate with canaries. For this purpose, place an active male with a yellow hen canary, about the first of March; the male offspring will be magnificent songsters, and of beautiful plumage.

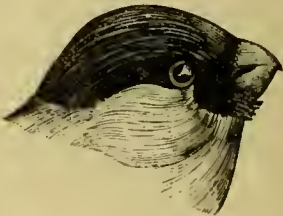


NONPAREIL.

The goldfinch thrives best on a diet of mixed canary, millet, and rape seed; with occasionally a cupful of maw seed, of which it is very fond. This bird should be kept in a square cage, similar to a canary's; the bottom of which should be plentifully strewn with gravel.

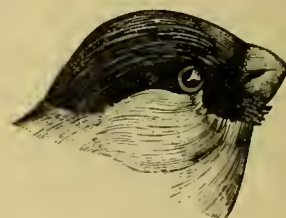
THE LINNET.

The linnet is the most desirable bird of the finch family; being more grateful for kindness and more solicitous of pleasing than almost any other cage-bird. This bird is called a gray linnet during the first year of his life, from the color of his plumage. After the second moult, the red of the breast blending with the amber edges of the feathers produces a golden hue, and the bird is then known as a yellow linnet. And after the third moult, the breast becomes a bright carmine, and the flanks the color of iron rust, and it is known as the rose linnet.

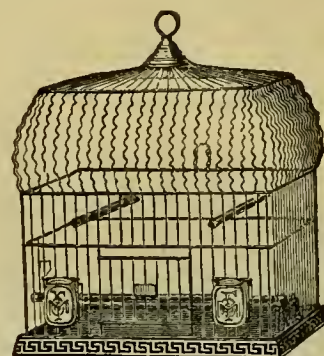


HEAD OF BULLFINCH.

But whatever his color, gray, yellow, or red, his music is the same; only the older



HEAD OF BULLFINCH.



he grows, the better he sings: even sickness does not end his exquisite piping. He sings both summer and winter, except when shedding feathers. This song of the linnet consists of a number of sentences, or jerks, as they are called; each one distinct from the other, while the wonderful variety of notes is astounding.



A male linnet will mate with a female canary, and the offspring will resemble, in



LINNET.

color, a gray canary; but though plain in looks, it will be a very fine songster. Linnets should be kept in a square cage, as in it they are less subject to giddiness than in round cages. They require the same food and management as canaries.

## THE CHAFFINCH.

In plumage the chaffinch is certainly a handsome bird, although the colors are soft and subdued. The head is dark blueish-gray; the back, brown; and the wings, black; the ends of the wing-feathers, white, and bars on the wings. The breast is pinkish-red; the belly inclining to white; the vamp, greenish; the tail, dark. The female is smaller than the male, and much duller in plumage.

This bird is a most delightful songster. His short, sharp, clear, thrilling note is uttered with that earnestness which is so attractive.

The chaffinch, to sing well, should be kept in a small cage, a square one being preferable. Feed him on mixed seed, and occasionally give him a meal-worm or some ant's eggs. This bird will also breed with a canary.

## THE SISKIN.

The siskin resembles the goldfinch in shape, but it is a little smaller; the bill is also sharp and pointed. The general color of the plumage of this bird is a yellowish-green on the upper parts of the body, and yellowish-white beneath. The sexes of the siskin are quite easily distinguished, the male bird being brighier, and having a black top to his head; whereas, the head of the female is grayish, the body-coloring duller, and the breast spotted. The males increase in brightness of color as they grow older.



The siskins are quiet little birds, happy and contented; and with a little attention become very tame. They sing continually in a low, plaintive twitter of much sweetness. Their contented manner and familiar ways cause them to become general favorites of the household into which they are admitted.

The male siskin is one of the best mimics among the small bird. He will readily catch the notes of all the birds he hears and mix them up in the drollest fashion, when uttering them as his own.

Siskins require the same general treatment as canaries, and should be kept in the same kind of cage. They will inter-breed with canaries, but the males are neither of handsome plumage nor fine singers.

## THE BULLFINCH.

There is scarcely another bird as pleasing and engaging in confinement as the bullfinch. Their pretty plumage, tameness, and winning actions, cause them to be general favorites. Their size is about that of a sparrow; the beak is thickly rounded, and black; the top of the head, wings, and tail are glossy black; the back, blueish-gray; and the breast, red. The breast of the female is gray-brown.

Their natural song is a soft, low whistle, interspersed with some curious sounds, and accompanied with bowing and waving of the tail, and other grotesque movements.

A bullfinch may early be taught to do wonders; to kiss its owner, to come and go at command, etc. They can be bought already taught to pipe tunes, "God Save the Queen," "Pretty Polly Perkins," and airs from operas. To teach them to whistle these airs requires much time and patience, more than the equivalent of the expense of procuring them already taught by poor and patient foreigners. They require the same treatment as the canary, but a larger cage.

A male bullfinch will sometimes mate with a female canary, but mule birds of this kind are hard to raise, and require much time and patience.

The natural song of the bullfinch, if song it can be called, is extremely simple. Indeed, it is a mere twitter, consisting of three notes, none of which are particularly melodious; but it may be taught to do wonders; to whistle popular airs as lustily as any boy ever whistled them.

If you desire to teach a bullfinch to pipe, he should be taken in hand when young, just as soon after he has been imported as possible. Let nobody supply him with food and water but yourself. Be very particular about this. His music lessons should be given on an empty stomach. Take his seed away from him the day before you begin the lessons, which should be



CHAFFINCH.

given at daybreak. The bird should not hear the least sound except that made by his teacher. If you are capable of whistling clearly and sharply, you will need no instrument; but the tune may be played on a tin whistle, a flute, or a fiageolet. Play or whistle the first bars over and over again, in exactly the same time; but do not give the little scholar many notes to digest at one time. Fifty times is not too often to repeat the notes at each lesson. The probabilities are that before the last time the notes are played, he will echo them with more or less success. Now for his reward. Fling open the shutters (the lessons should be given in a partially-darkened room), and pile up seed in his cup, and crown the banquet with two or three—just two or three—hemp seed. Let this end the lesson. Allow him to eat the seed for a couple of hours and then take it away and do not allow him to eat more that day. The next morning he will commence with the notes in less time than before, and after he is nearly or quite perfect, go on with a few more notes. Reward him the same as before. Continue the lessons until he can pipe the whole tune perfectly and without hesitancy.

If your bird is obstinate, as a punishment you may blow him up; not figuratively, but actually. Walk sharply up to the cage and blow at him with your mouth. He will relish that so little that, after a few applications, a quick step or two towards his cage will be sufficient to put him on his best behavior.

## THE GREENFINCH.

The greenfinch is also known as the green linnet; it is of yellowish-green plumage, inclining to gray on the back, and lighter beneath. His song, although not of the highest order, is sprightly, and given with great heartiness.

The green linnet requires a cage similar to a canary's, and thrives under the same food and treatment. They will interbreed with canaries, but the males are neither fine songsters nor of beautiful plumage.

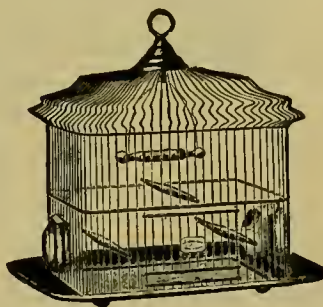
## THE NONPAREIL.

The nonpareil is one of the most beautiful of our American finches, and has a low, soft, and very agreeable song. He has a violet hood and neck, a red circle around the eyes, and a yellowish-green back. The throat, chest, and under part of the body are bright red, and the wings, green. He is rather smaller than the canary, but requires the same food, cage, and general treatment. He is very fond of bathing, and should be indulged in this cleanly habit.

## THE INDIGO FINCH.

The indigo finch is another beautiful American songster, who is deserving of more attention than he has ever received. The prevailing color of his coat is a beautiful blue; but he is apt, in confinement, to change it to a sober gray at moulting time. He is smaller than a canary, and requires similar treatment and the same sort of cage; but with closer wires, as he can easily escape through bars of ordinary width.

Throughout this article, besides illustrating the birds described, pictures are given of the various styles of cages suited to the proper care of these little pets. H. I. I.







### TIDY OF LACE AND EMBROIDERY.

The handsome tidy, here illustrated, is made of macrame lace and languette embroidery. Two stripes of the lace, crossed, form the foundation; the corners being filled-in with the languette embroidery.

Desks for making macrame lace are provided with stout brass tacks, to which the worker attaches her foundation-cords. The lace consists of a number of loops and knots, artistically disposed. It is usually made of a thick, unbleached twine, known as seine; of which hammocks are made; though the lace may be also made of white or colored cord. Seine twine for the tidy, comes in various numbers; the most suitable is No. 9; one hank of which will be sufficient.

To make one stripe of this pattern of the macrame lace, place four tacks on each end of the desk; and fasten a double cord of the seine-twine from each tack to the one opposite. The principal threads, or cords, in the work, are each a yard and a-quarter long, and are attached perpendicularly to the foundation-cords. Figure No. 2 shows that this is done in the uppermost row by means of a double knot, one end of the thread passing upwards, the other downwards, beneath the foundation-cord; leaving 9 inches of the principal cord hanging above the foundation-cord; that is, over the upper edge of the desk. Attach 156 principal cords to the uppermost foundation-cord.

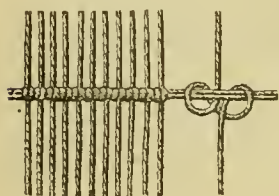


FIG. 2.

over the two left hand thread passing the ends under the left, and then drawing them out over the right; pulling up close to the

foundation cord. Reverse the process, and continue alternately, 12 times; thus forming a series of six left-hand and six right-hand knots. This is shown in part of the fringe-like portion of Figure No. 4. Work in this manner across the desk, disposing of four threads at a time, until all are so used.

Having finished this row of knotted fringe, hanging above the work proper,

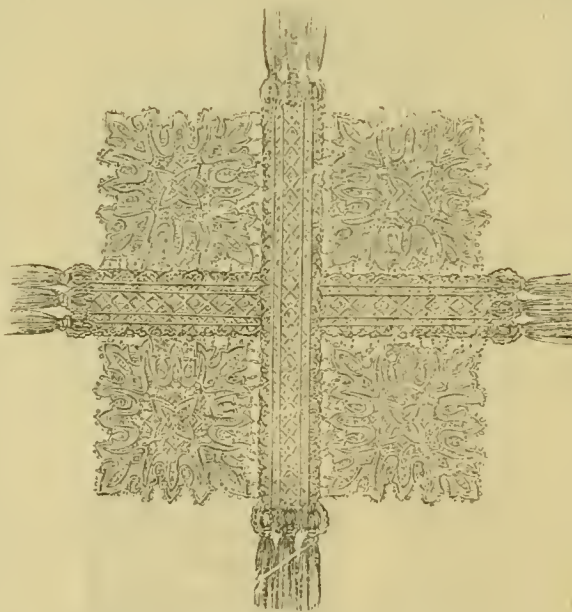


FIG. 3.

form the scallops by looping up each bunch of knots. Begin at the right, pass each bunch over the one next to it, knot the end around the foundation cord; cut, and secure the raw end beneath with needle and thread, to prevent raveling, as well as to hide the place cut. Pass the next bunch under and so continue, passing the bunches alternately over and under, until the border is completed.

In the first row begin at the left, and take two threads in the right hand and two in the left, and make one right-hand and one left-hand knot, as in the border. Repeat this process, across the desk. Return to left-hand side, throwing first two left-hand threads towards the left. Take four threads, two from each of the preceding knots, and knot together as before, one left

and one right, and continue across the desk. The second foundation cord being reached, attach the principal cords, by pulling them under the second foundation cord. Take the first left-hand cord, throw it over the foundation cord and draw it under, forming a loop; throw over and draw under, the same cord, in the same manner, thus forming with the same cord a double loop. Repeat, with all the threads, across the desk. This forms the open-work edge, next to the scalloped border, seen in Figures 4 and 5. In the second row, begin at the left; take twelve threads, and divide into two groups of six; to form the left group, take one right-hand thread, and hold it tightly in the left hand; work the remaining five threads consecutively over it, each in a double loop, similar to that by which each principal cord is worked over the second foundation cord. This process forms the diagonal rows of knots seen in the central portion of Figure 5. Repeat in the same group of threads, immediately beneath the preceding. Next, pass to the right-hand group, and repeat the process in reverse order; and so continue, alternately, across the desk.

Return to the left side; throw aside the first two left-hand threads of the first group of six; then throw aside the first two right-hand threads of the second group of six. Work together in a single loop, the first right-hand thread of the left-hand group, and the first left-hand thread of the right-hand group; that is, the two central threads. Divide the remaining eight threads into two groups of four; work in each group diagonally from right to left, and left to right, as above, thus forming the two upper sides of the central diamond figure.

To form the lower sides of the diamond, divide the same eight threads into two groups of four; reverse the process just given, so that the diagonal will run in an opposite direction; and work together the two middle threads of the eight, in a double knot. So continue to form the diamonds across the desk.

It will be seen that between the completed diamonds hang loosely the two threads of each group previously thrown aside. To dispose of these, take two groups of two next each other, and work them together, in one right-hand and one left-hand knot, as in the first row, or the border; and continue across the desk. The two threads left hanging at the end of the work are corded in, without being knotted.

Finish the second row, as it was begun, by working rows of diagonals, but in reverse order.

Fasten all the principal cords to the third foundation cord, precisely as they were fastened to the second; and proceed as before. The lower border is made like the upper.

To take the work off the desk, cut the foundation cords at each end, leaving them

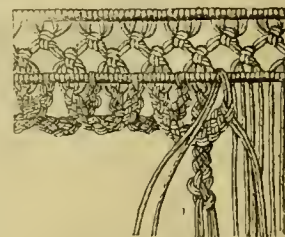


FIG. 4.



as long as possible; knot together, at each end, the first and second, and the third and

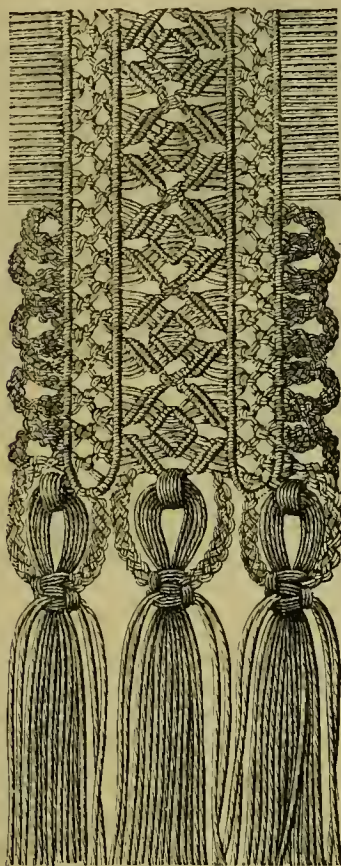


FIG. 5.

fourth foundation cords, thus forming two groups. The raw ends are stitched down and beneath with needle and thread, so as to hide them. Take an extra cord, and loop on, filling the vacant space at the end of the first row, as the knots in the same row; repeat at the end of the third row.

To make the tassels, take two cords, each one yard long; loop them as one, through the end scallop of the right-hand border; drawing them out so that they will be double; that is four threads, half a yard in length. Knot left and right as in the border, forming twelve consecutive knots. Repeat this process at the end of the first row of the work proper; but making ten knots instead of twelve. Then take ten cords, each three-quarters of a yard long, knot them through the last thread of the end scallop of the border, near the first foundation cord; doubling them, so as to make twenty cords, three-eighths of a yard long. Attach them by a single knot, and thus form the plain part of the tassel, the heading of which is between the two knotted groups already described. Pull the plain part tightly, and work around it the four threads at the end of each knotted group beside it; thus forming the contracted part of the tassel. To do this, throw the left-hand bunch over the middle part, from left to right; throw the right-hand bunch towards the left, over the left-hand bunch, and under the plain part; bring it out on the left of the plain part, and over the left-hand bunch. Repeat the process, immediately below the preceding, only in reverse order. The other tassels differ chiefly in the place of their insertion. The

tidy will require three at each end of the strips of macrame lace, or twelve in all.

Carefully study the illustrations in connection with the foregoing descriptions. Figure 4 shows the whole process, on a smaller scale.

The languette embroidery is very similar to some Hamburg patterns, or what is known as Irish point, both being machine-made embroideries. The material used may be muslin, linen, fine canvas, or cheese-cloth. The most effective fabric for the tidy is the fine ecru canvas that is now so fashionable for children's collars. Its creamy shade will match the seine in the macrame lace. Use No. 200 unbleached linen thread, instead of floss, as that roughens too much.

Figure 5 shows two-thirds of one of the squares of embroidery, full-size, employed for the corners of the tidy.

Trace the pattern upon the material, and work the edges in button-hole stitch. The little loops seen in the illustration are tiny holes, pierced with a stiletto, and worked as in old-fashioned embroidery. The solid parts of the pattern are joined by ornamental stitches, or cables, as in Honiton braid-work. The superfluous material is cut away, on the wrong side, after the needlework is finished.

To put the different parts of the tidy together, baste the two crossing strips of macrame lace to a stiff sheet of pasteboard or pin them securely to a board; fastening them to the centre with needle and thread, and then attaching the tassels to the ends.

The embroidery is joined to the macrame lace on two edges of each square by cable-stitches like those seen in the body of the embroidery.

Those who do not wish to follow the pattern exactly may substitute antique squares for the embroidery in the corners; or strips of torchon, painted satin, or crewel work for this macrame lace.

M. B. HARVEY.

#### A BLACK SILK DRESS.



NCE more black silk, which for several seasons past has been somewhat under a cloud, is looming up in all its pristine brightness; and this spring the furore for black silk dresses promises to be even greater than ever before. Not that black silk for dresses has ever gone entirely out of fashion; for most ladies cling to it with a lingering fondness; and but few wardrobes, even at the present time, will be found without at least a half-worn costume of this favorite material.

A handsome black silk dress is, to a lady, what a black cloth dress-coat is to a gentleman; that is, something suitable to be worn upon any occasion, and that never looks *outré* or out of style. Ladies who can afford it, always keep two black silk dresses on hand; one, half-worn, that serves for street and house wear upon ordinary occasions; and the other for weddings, receptions, and other special occasions.

After all, it is economy to buy a good

black silk dress. It can be worn for at least two years as a best dress, and can then be made over, to look nearly as good as new. Even when it is almost worn to shreds, it can be utilized for lining; so that as long as a piece remains, it will be found pretty and useful for some purpose, were it only for patch-work. An ordinary black silk, if selected with care, will outwear six dresses of any other material, and look well to the last.

There is a fancy this season for the heavy cord in black silk; but this is not the most desirable kind, as it catches and retains the dust, which is the great enemy of this fabric. A medium, and often a low-priced silk, will outwear the richer-looking and heavier quality.

There are various shades of black silk, as any lady knows who has tried to match a dress; some shade on the blue, others have a brown tint; but a black silk that shows a tint of green when held up to the light, will outwear all the others. Another test of its durability is to take a piece of the silk, fold it on the bias, and draw the finger and thumb closely across; if the mark remain deeply fixed, the silk will be likely to cut. In buying silk, it is better, when possible, to trust to the judgment of a responsible dealer.

In purchasing black silk for a dress, it is advisable to have a few yards over; as the bodice and sleeves generally give way before the skirt; and it is not always easy to match the goods. If the dress is to be elaborately trimmed with ruffles, pleatings, and the like—in which case a heavy expensive silk is not desirable—from twenty to twenty-five yards of material will be required. If the costume is to be made up plain, then from fifteen to eighteen yards will be sufficient for a person of medium size.

A black silk dress should never be made too tight at the waist; as it is likely to give at the seams, and thus spoil its appearance before it is half worn out. Neither is it well to cut up a rich material into elaborate pleats or ruffles. It is much more stylish and economical to trim with handsome lace or embroidery. A long, gracefully-draped overskirt, and plain waist, with cascade of Spanish guipure lace down the front and finishing the overdress, is both rich and fashionable. When such a dress has lost something of its freshness, and needs making over, the pleatings and ruffles will serve to hide the defects.

Imported silks are often adulterated; England, France, and China, are said to have no conscience where silk is concerned. The Japanese and American silks are the most durable; particularly the American, which many ladies have found to wear remarkably well.

A black silk may be stylishly made up in combination with velvet, satin or brocade. If the silk is to be made over, velvet is the better material, as it gives a fresher appearance to the silk. After wearing a black silk costume it should have the dust carefully brushed out. A piece of flannel or crape is the most suitable for this purpose, as silk should never be touched with a whisk broom or stiff brush. Spots should be carefully removed with a little ammonia in warm water, and wiped dry with a soft cloth.

F. E. B.



## PHOTOGRAPH PAINTING IN OIL.



**T**HIS easily-learned art is known by various names; such as, crystal painting, illuminated photography, oleography, and cameo oil painting. Pictures colored by this process become as permanent as steel engravings.

The method by which a black-and-white photograph is transformed into an oil painting colored to the life, will now be fully explained.

Place the photograph which has been selected for coloring, in a dish of clean, boiling water, and there let it remain until the thin paper on which is the picture, can be taken off. If it does not start before the water cools, transfer it to another dish of boiling water. When the picture is removed from the card, place it between two sheets of blotting paper, in order to absorb the moisture it retains.

The picture is now pasted to the concave side of an oval glass, spreading the paste evenly over the face of the picture. This paste is made with one sheet of transparent gelatine, half a teaspoonful of nitrate of strontia, and one and one-half teaspoonfuls of corn starch, these three ingredients to be mixed in six ounces of water, and then heated to the boiling point.

When the paste has been applied, press out all the wrinkles and superfluous paste and air bubbles with a soft handkerchief. Begin at the centre and smooth toward the edges. It is necessary to press out all the air bubbles; to see them more readily than by looking directly at the picture, hold it horizontally on a line with your eye when the smallest speck will be perceived.

After the work is perfectly dry, which may be in fifteen minutes, and may not be for hours, the next step is to render the picture transparent. For this purpose a preparation is used that is made by mixing one ounce of balsam of fir, one ounce of poppy oil, and one-half ounce spirits of turpentine; keep the bottle corked when not in use.

Drop a little of this mixture on the back of the picture, and then spread it evenly over the picture by means of some smooth instrument, like a paper-knife. Set the picture aside, where there is no dust, and leave it until it becomes transparent; which it may become in an hour, and sometimes not for two days; as it depends upon the quality of the paper. Some paper cannot be made transparent. As long as there are white spots to be seen in the paper, the work is not done; when completed, the picture should be nearly as plainly seen on the back as on the face.

With a clean, smooth piece of glove-kid wipe off the surplus mixture, when the picture is transparent. This should be done smoothly and evenly, and not too hard, in order to avoid streaks.

The picture now receives a smooth coating of varnish, applied with the finger. This varnish is composed of one ounce of

balsam of fir, and one-half ounce spirits of turpentine, mixed. This varnish having dried, place narrow strips of thin cardboard a quarter-of-an-inch wide along the back of the picture close to the edges. Upon this, place the second glass; the cardboard keeping the glasses from rubbing. Then take strips of thin, tough paper, just wide enough to cover the edges and lap over a quarter-of-an-inch on each side, and with the paste fasten the glasses together with these strips. When dried, the photograph is ready for the colors.

Having at hand good artists' brushes that will come to a fine point when wet, and a full assortment of colors, begin the work by holding the picture up to a good light, with the back towards you, and begin to lay on the colors.

With a stroke of carmine or one of vermillion, paint the lips; be very careful, as an unskillful stroke will produce a wry mouth.

For blue eyes, use the Chinese, or ultramarine blue, adding a small quantity of ivory black; for gray eyes, use Vandyke brown and silver white, mixed to the right tint; for black eyes, use ivory black; and for brown eyes, use Vandyke brown. After painting the iris, color the rest of the eyes with white, faintly tinged with yellow.

To produce the complexion, mix silver yellow ochre, and a little red; or vermillion, silver-white, and Naples yellow, in proper portions to give the tinge desired. A little vermillion is put into children's faces. For dark complexions, shade with Vandyke brown.

Chrome-yellow and burnt sienna, or Vandyke brown and yellow ochre, make blonde hair. For brown hair, use Vandyke brown and Naples yellow. Black hair is made with ivory black, tinted with silver white and ultramarine blue, according to the shade wanted. For gray hair, use silver white, Naples yellow, ivory black, and ultramarine blue.

Do not let the colors run into each other. A false stroke is removed with a rag dipped in turpentine.

For gold jewelry, use yellow ochre; for pearls and silver, silver-white; for ribbons, flowers, and backgrounds, the colorist will have to depend upon her own taste.

When the picture is painted, cut a piece of pasteboard to fit the back, and fasten it on; as the glasses were fastened together.

The picture may be painted directly on the back; but a softer effect is given by the paints being placed on the back of the second glass.

The colors needed for the foregoing description are: English vermillion, Chinese blue, emerald green, ivory black, silver white, Vandyke brown, yellow ochre, chrome-yellow, and rose pink. Three or four sable brushes are needed.

It is well to know and remember that white, yellow, and red make buff; red, black, and yellow make chestnut; white, vermillion, blue, and yellow make dove; white, yellow, red, and black make drab; white, red, and yellow make fawn; white and vermillion make peach; vermillion and blue make purple; white and vermillion make pink; red, blue, and white make violet; and that white and lake make rose color.

W. A. R.

## HEALTHFUL BEDS.



**T**It may be that we let our children sleep in rooms uncomfortably warm; or perhaps too little of the pure fresh air is allowed to enter the room; but their average health is not chargeable to feather beds, since

this generation sleeps on spring beds and hard mattresses made of hair, moss, and other materials.

In the pine woods of middle Georgia, the poor whites, or crackers, as they are called, and the plantation negroes, make comfortable mattresses of the cured leaves of the resinous pine trees; of which there are miles and miles of forest monsters all through the State. The dead leaves are gathered after they have fallen in winter storms; then spread on boards in the sun for a few days, to dry out the earth dampness; after which they put them in the double ticking, and tack evenly with coarse thread or fine cord. Usually the children, for their part of the work break off the pointed ends of these leaves, and sometimes two coverings are used, first a white bag, and over this the striped ticking is put on. It is claimed that the beds made from the fresh pine leaves, that is, the leaves gathered green and cured by being slowly dried, are health giving; and also that while sleeping on one of these aromatic mattresses, it is impossible to die with consumption.

The best substitute for curled hair is the moss called, gray-beard; a parasite with which the monster oaks are draped in Florida, Alabama, and sections of Georgia. This curled moss must be cured before it is used; for, although it is gray and seems dead, it lives, and grows by sapping the life of the tree, whose branches sustain its graceful curls. This stolen sap must be dried out before it is safe to use the moss as bedding. Cotton is another cheap material for comfortable mattresses in the South.

Here in the North, unless you live in the country and raise grain, a cheap spring mattress costs the same as one of straw or shucks, and it is certainly as comfortable; but where the straw is ready at hand, and only a cheap ticking to be bought, a good under-bed can be made at small cost.

One mattress-maker says that the next best bedding material to curled hair and moss is the shuck of Indian corn; something easily procured North, South, East and West. Sometimes the husks are procured at the regular husking of the field crop; but beds made of husks from ears of green corn are the best. All the stems must be removed; also the weather-worn outer husks, using only the thin papery covering.

The husks are slit into long shreds, an inch wide, then put away to dry. Where hard beds are used over springs, wool spreads or thin over-beds are used. To prevent the wool from gathering in lumps, shake well every morning and spread out over the mattress. MARY E. LAMBERT.



## EASTER EGGS.



THE custom of exchanging Easter tokens grows more general each year; and an Easter-tide without eggs would be almost as strange as a Christmas with no Santa Claus. Easter eggs in infinite variety fill the shop windows for weeks before Easter; and an unlimited choice is afforded, between the penny candy egg at the one extreme, and the dainty satin casket in egg shape, opening to reveal a pair of diamond ear-



rings, which may fitly represent the other extreme.

Eggs for breakfast on Easter morning are an established institution in many families; and there are probably few children of well-to-do parents who will not receive a visit from the Easter hen or rabbit on Easter Eve. But whatever the amount of gratification that may be afforded by the pretty candy toys which they receive, we venture to assert that the children will be better pleased when turned loose in the kitchen with a basket of eggs and a supply of coloring materials.

For these last there are, first, the well-known Easter-egg dyes, sold by all druggists for five cents a packet. In buying them, it is well to remember the effect of combining colors. That blue and yellow make green; red and yellow make orange; and red and blue make purple.

Any bright-colored calico or cambric that will not wash readily, may be used to color eggs, by wrapping it tightly about them, and then boiling hard. Do not unwrap the cloth until the egg is cold, for fear of blurring the impression. Calico with small gay figures, produces a very pretty effect when used in this manner. Colored wools wound around the egg will also leave their hues upon it, if treated in the same way; and a rainbow effect may be produced by using several colors placed side by side. Or, again, the eggs may be made speckled, by boiling them in cotton-wool, upon which the dye powder has been first sprinkled; one or more colors being used, as desired.

Onion skins used as an envelope, give a yellow marble color; on which designs in colored inks may be sketched with excellent effect. Or, the eggs may be boiled for twenty minutes in a strong decoction of cochineal or indigo; and, when cold, ferns, leaves, and flowers may be scratched on their surface with a large needle, leaving the design in white on a colored ground.

After the eggs are colored, arrange them in small, round baskets, filled with curled shreds of tissue paper to represent nests.

Where more elaborate decoration is desired, decalcomanie pictures may be used; and the contents of the egg may be blown out through a hole in the end, after which the shell is to be filled with a mixture of plaster of paris, made just thin enough to run

smoothly in; and which when filled will harden readily. Or, the egg-shell may have a hole at each end, and be left hollow, in order that a ribbon may be run through by which to suspend the egg. Eggs prepared in this way are pretty, but very frail. Painting them with a camel's-hair brush, after the ribbon is run in, is almost the only method in which they can be safely decorated, unless, indeed, the decorating be done before the contents of the shell are removed.

In England, at children's Easter parties, each child is furnished with a colored, hard-boiled egg, and a game is played in which the eggs are rolled against each other, until all but one are broken or cracked. The strongest egg wins the game.

In France, the Easter eggs are hidden about the garden, among tufts of grass and herbage, like real hen's eggs, and the children hunt for them. The same practice is sometimes followed among us; the hiding-places being behind and under the furniture of the parlors in which the party is held.

MRS. M. P. HANDY.

## EMBROIDERED TABLE-COVER.

This handsome table-cover, a portion of which is here presented, is made of a piece

of bobbinet, 63 inches square. The pattern is worked in silks of various gay colors. The bright coloring on the light fabric will be found to have a most striking effect, and will be a most beautiful addition to a room, enlivening and relieving the sombre furniture, which is now so much used. The design is shown in our second illustration, which represents the embroidery in full size.

The pattern or design is first darned in loosely, in filoselle silk; then the edges are more strongly defined by a line of chain stitching. The straight lines which mark the outlines of the squares and the narrow borders, are worked in cross-stitch instead of chain-stitch, which makes a pretty change. Each stitch may be very easily followed by a careful examination of the illustration which shows the work in full size.

Each must exercise her own taste in the choice of colors; but it must always be remembered that a dazzling effect of color is to be produced. A combination of colors will show the style and effect of the work, and they can be rearranged at will, according to taste.

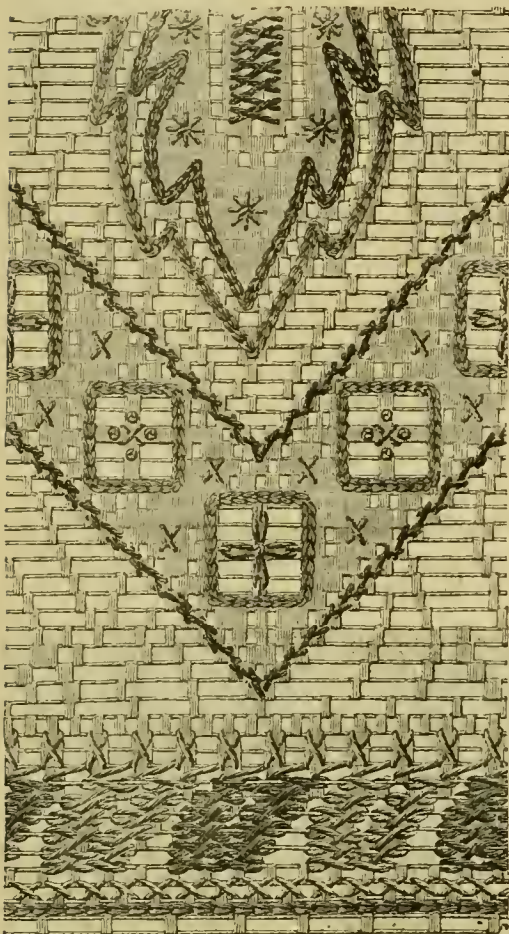
The squares in the central design may be outlined in rich brown filoselle silk; the flowers in the squares, in rose-pink and heliotrope colors, on olive stems; the leaves





of olive, with the stitching in the centre of each leaf in crimson of a deep tint.

The long half leaves in the same figure may be of bronze green; and the flowers which ornament the outside of the squares in light blue and rose pink, alternately, on olive stems.



The narrow edge which separates the centre from the broad border on the sides, is in two shades of olive, with rose-color cross-stitches, and a dark-olive chainstitch around the outer edge. The large figures in the border, are embroidered in many shades of rose and red, with green centres, whenever called for. The narrow outer border is embroidered in gold and blue, and brown and heliotrope. The scallop which completes the edge, is brown silk, buttonholed over a silk cord, which gives it strength.

MRS. A. HOLMES.

### CORSETS.

It is said that the great Parisian dress-maker, Worth, declines to fit the corsage of one of his elegant conceptions, over corsets—or, indeed, any undergarment which he has not selected—until they are examined and approved by the lady whose business it is to see to the comparatively minor details of the toilet, before the customer is submitted to Worth. He is right in being thus particular, although few ladies know how very difficult it is to ensure perfect fit to a waist over undergarments, which are full where they should be scant; or over corsets which are put on regardless of shape, length of waist, or fullness of back.

Simply as supports, corsets are healthful; it is only when they are converted into

contracting instruments of torture that they are not only ruinous to health, but surely detract from the beauty of form and face; producing, as they do, red noses; as tight sleeves cause the hands to be red. Besides which, grace of movement is impossible without perfect ease of body.

One French maker of lingerie, has a dozen models in corsets, made after actual forms; but with all those specimens, which are only samples of the various styles of making and trimming, no corset is allowed to leave the establishment unless made from correct measurements of the lady or gentleman by whom it is to be worn.

Generally day stays are divided into two kinds; Those intended for belt bodice and paniers, and those for long tight jacket bodies. The former are curved upon the hips; to which they give full ease, and delight all who wear them. The latter encase one from shoulders to mid-body in a cuirass, which may soften the hip outlines, but are most uncomfortable to wear, especially for stout persons; the new short stays are gladly welcomed, for they are comfortable, and can be worn with morning robes and tea gowns.

Such corsets are made in fine satiny coutil, in silk, watered silk, or real satin; and are trimmed with embroidery and various grades of laces, from the cheap, serviceable lace, to Valenciennes and real thread lace. For summer wear, they are made in net, cambric, Indian silk, and a kind of grenadine barege.

One modiste, who is more than usually particular, has now a special corset for every style of costume. The cuirass is worn with straight coats and jackets; also with the princess dress, polonaise, or any kind of jacket body. With other kinds of bodies, may be worn the short hip corset, changing the color and the material, according to the more or less elegance of the dress.

These are the foreign fancies; but our American ladies are quite as exacting, and indeed carry matters further, even to the extent of discarding corset-covers, because a wrinkle in one would spoil the perfection of fit in the bodice. These ultra-fashionable fair ones also wear the Jersey or clinging undergarments, and have their corsets appear as if their bodies had been moulded in them.

Of late years, another class of ladies has paid considerable attention to hygienic underwear; which waists and corsets are certainly comfortable; and there is no reason why these garments should not be perfectly healthful.

One style is a perfect-fitting corded corset; made in white or drab, with buttons or steels in front, as preferred, and finished with shoulder-straps. Ordinary health corsets also have shoulder-straps, which can be worn or not, as desired. Such corsets are made for comfort, which does not prevent them from being at the same time elaborately trimmed.

The breaking of bones over the hips at the waist-line, is remedied, in some corsets, by having the cords or bones arranged across, instead of up and down; while in others, instead of bone, a cording is made of coraline, which does not break, and is flexible, and yet furnishes sufficient support to the wearer.

One of our home authorities in matters of style, describes the morning corset as being from nine to ten inches deep, with a very few whalebones, which give a good figure, without either pressing the body or hindering the movements in the slightest degree.

A winter corset is made of white or gray jean, with supports of whalebones and steels, and must be perfect-fitting. This corset is laced in the back, and secured by hooks in front.

Still another style of corset is short in front, deep cut over the hips, and supports the body without pressure; this is much in favor with lady horseback riders. In making these corsets, jean or coutil is the favored fabric.

M. E. L.

### CHAIR CUSHION.



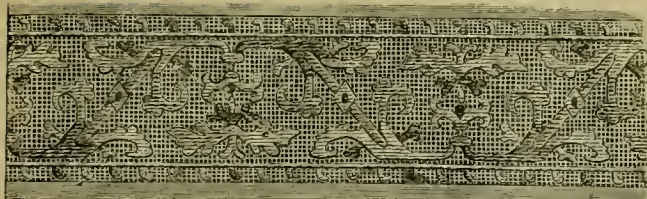
The beautiful design for a chair cushion here given, is to be worked in gay embroidery on neutral-tinted cloth or felt.

Several varieties of long stitches are employed; as well as satin and overstitch. A double strand of crewel is used to outline the design, and is caught down with three strands of filoselle silk of the same color as the crewel, or a shade lighter.

The colors must be chosen according to the taste of the embroiderer; nevertheless, we trust a few suggestions will be found practically useful to our readers. The portions of the design in satin-stitch are alternately brown, light blue, and rich wine color; all outlined in stem-stitch of pale blue. In the large flower-like figure, the outer row of pointed outline work, is deep olive, the second outline row is crimson; while the shorter stitches between these rows are of light blue and light brown; and the long, bag-like stitches between the satin stitching and second outline row, are of gold and straw color. The smaller, bud-like figures in the centre, are outlined in brown, and stitched inside with gold. The arabesques, or stems, are outlined in bronze, and filled-in with pale-blue long stitches, immediately around the flowers; while the upper corner is outlined in brown and filled-in with fawn color. The remaining parts of the design are worked in the colors already given; with the addition of a pale olive-green in the upper buds.

EMMA SPENCE.





### NEEDLEWORK ON CANVAS NET.

We would call the attention of our readers to a style of needlework formerly much in vogue, but for some incomprehensible reason neglected during many years. It was very fashionable in Europe during the renaissance, and is now revived after its long neglect. We wonder that it has not been brought out sooner; since ladies can in this way make ornamental curtains, covers, towels, and draperies of all kinds.

The gauze, or netted canvas, on which the stitches of our ancestors were so carefully placed, was first netted the desired length by their own hands; and then beautified with their handiwork. The ladies of the present day can produce the same work with much less labor; since the old-fashioned laboriously-made canvas of former generations is now machine made, and can be purchased for a small sum. It can be had in several colors, but the soft tone of the canvas woven of unbleached linen makes the most desirable foundation for needlework in either silk or zephyr, no matter what the color.

We have here illustrated several stitches adapted to this style of canvas; for it will be

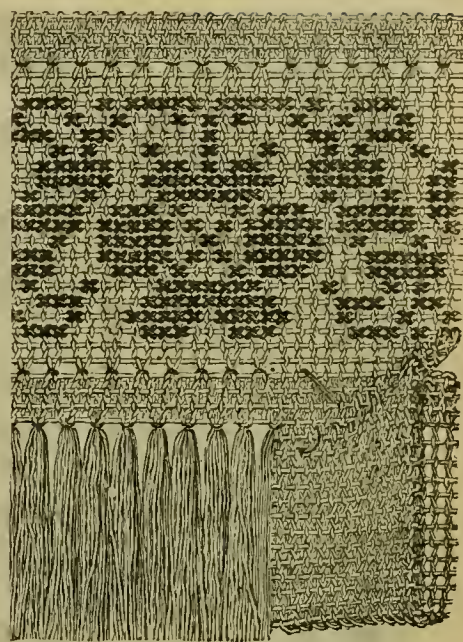
seen that the cross-stitch is equally applicable to it; thus opening an extensive field for the exercise of taste and ingenuity.

In the adjoining illustration is seen a border, a small portion of which is represented, full size, in the large engraving. It will be seen that the stitch is worked over and over. It may be done either in zephyr or in untwisted silk. After the pattern is filled up with the needlework, it is finished around all the edges with a row of back-stitching, evenly done with silk. These must be kept in rows, and perfectly even.

Some of our readers may find it easier to outline the pattern first with the heavy backstitching, and fill in after it is done; this is optional. Every stitch requires two threads each way to complete it, and after once working, each stitch must be crossed.

In the outer border, the stitches on the rows alternate, one row from left to right, one from right to left; which gives a pretty effect, but requires even stitching, especially with the other style of placing the stitches.

In one design, all the outlines are worked in gray, the flower-shaped portions of the arabesques in the border are light blue and pale green; the colors being reversed in the opposite figures to pale green and light blue. The long, leaf-like figures are alternately rose-red and gold, and the small squares on the flowers and leaves are blue or green, filled in the centre with purple; those on the stems of the arabesques are rose-pink, filled in with deep old-gold. The



small figures on the border with rows reversed, are in green, pink, gold, and blue.

Above is illustrated another design, in a different style of cross-stitch, having a fringe which calls for some explanation. The canvas is turned up as if for a broad hem, and held in place by two rows of stitching, as seen in the illustration; the needle being placed alternately in the lower and upper rows of the hem. The material is then cut where it is doubled up, and raveled to make the fringe. CAROLINE CORRY.



FIG. 2.





PART OF DESIGN FOR SOFA CUSHION.





SOFA CUSHION.

Many of our readers are doubtless already acquainted with the style of embroidery named venetian, or guipure work. We here illustrate a large piece of work done in this very effective manner. This is a sofa cushion, twenty-one inches square, and is made of crimson plush or dark velvet of very rich shade. On this groundwork, the light pattern of the embroidery is thrown out in a wonderfully effective manner.

The design is drawn on fine, heavy, unbleached linen; or, if possible, on an old-gold shade of linen, as that is more effective. This is carefully cut out and basted on the plush or velvet cover, and is ready for the needlework.

A double or triple strand of purse silk is laid exactly on the edge of the pattern and held in place with the finger; and a row of buttonhole stitching in fine sewing silk, or one strand of filoselle silk, stitched over the strands of purse silk, holds the linen on the velvet background, and at the same time keeps the purse silk in its place on the edge of the pattern.

The loops on the pattern are made by drawing out a single strand of the purse silk into a loop, repeating this proceeding at regular intervals, and fastening each loop with a buttonhole stitch. This will make a most beautiful border to the design; as the pattern stands out wonderfully on the dark rich background.

The silk used should be of two shades of gold; and the purse silk be several shades darker than that employed for the buttonholing. But any other color can be used with equally fine effect, if in harmony with the shade of velvet selected for the ground work.

The cushion is finished with a heavy cord of the colors used in the cushion; and to this cord are fastened silk tassels, alternately white and gray colors; or old-gold may be used instead of the white.

The full page illustration given upon the opposite page, represents one quarter of the design, in full size; but the border is shown on one side only. Our readers will, however, be able very easily to finish out the corner of the border, by referring to the picture of the finished cushion given at the beginning of this article.

LAURA E. GREEN.

#### PAINTED GLASS DOOR FOR CABINET.

The beautiful design here illustrated, is intended for the door of a small cabinet; and it will at once commend itself to the taste of all persons interested in household decorations.

By careful handling, and the aid of a photograph, this design, not only beautiful, but entirely original, can be reproduced as seen below. The design must first be carefully drawn on suitable paper, in clear and perfectly correct lines. This drawing must next be pasted on the back of a piece of plate glass, of the best quality,  $7\frac{1}{2}$  inches by 13 inches in size. In order to paint on the glass it will be necessary to have some means of standing it in an upright position; as the work on glass must be perfectly exact. For the large surface a flat painter's brush will be required, in order to have the color smooth and even; but for smaller spaces, and all of the lines, a fine pointed pencil is the best. It is also very important to bear in mind that no part of the work should be painted over a second time. When this is necessary, a new color must be used before the original wash is dry; so that the tints may show through the glass. The only means of shading is by repeating the color;



but no unevenness, or inequality can be got rid of in this way.

The arabesques must next be carefully traced with ivory black, rather duller than is used in ordinary painting. The smooth straight lines of the border are marked in best quality gold, and the centre is left for a photograph, selected to suit the taste of the decorator. The tortoise-shell band, seen between the gold lines of the border, is very easily made. It is washed over with asphaltum, dry, like the ivory black, and put on with a broad flat brush. The spots are imitated by bearing heavily on the brush at one time, and touching very lightly at

another; so that the paint is of unequal thickness throughout.

The gold background is made of gold leaf neatly pasted on. Finally the whole plate must be backed with gray cardboard; after carefully washing off the first drawing on paper. The gray color is used to heighten the effect of the tortoise-shell band.

The photograph is then smoothly pasted over the space left for it in the centre of the plate. A heavy paper, or light slab of wood is fastened over the back of the plate, and it is ready for insertion into the door of the cabinet, where it will appear as a beautiful panel.

MATILDA BELL.

#### STAINED FLOORS.

There is no floor decoration so economical, cleanly, and pleasing to the eye as stained boards, partially covered with rugs and matting. This staining and polishing is so simple and easy to do, that a lady may stain the floor herself, or instruct the servant how to do it.

First of all, the materials are bought at an ordinary oil and color store, the quantity varying with the amount to be stained. As a rule, one quart of the staining liquid is sufficient to cover about sixteen square yards of flooring; but different kinds of woods absorb in different proportions; soft woods requiring more for the same space than hard woods. The colors of the stains are various; so that one may either choose ebony, walnut, mahogany, rosewood, satinwood, oak, medium oak, or maple, according to the paleness or depth of color desired. A quart and half-a-pint of the best varnish are required to finish sixteen yards. The purchases are completed by buying a good-sized painter's brush, and a smaller one.

If the wood is uneven, it must be planed, and rubbed down to a smooth surface; whilst the cracks and spaces between the boards, if very wide, may be disposed of by a process called slipping, by which pieces of wood are fitted in. The floor must next be carefully washed and let dry thoroughly.

The staining is now proceeded with, by pouring the liquid into a basin, from which it is spread all over the floor with the aid of the large brush; the small one being used to do the corners and along the wainscoting, so that it may not be smeared. It is best to begin staining at the farthest corner from the doorway, and to work around, so that one's exit may not be impeded. It is also a good plan to work with the window open, if there is no danger of dust flying in; as in that case the staining dries much quicker.

After the floor is covered, the stainer can rest for an hour whilst the drying is going on; during which there is only one thing relative to the work in hand which needs to be attended to. This is the size, which should be put in a large basin with half-a-pint of cold water to each pound, and then stood either on the hob or in the oven to dissolve. Before re-commencing work, the brushes must be washed; but this is no great trouble, as a little lukewarm water will clean them sufficiently, and take out all trace of the stain. The sizing is then laid on in the same manner as the staining; being careful to pass the brush lengthwise



down the boards. If the size froths or sticks unpleasantly, it must be a little more diluted with warm water; and sometimes, if the sediment from it is very thick, it is all the better for being strained through coarse muslin. The sizing takes two hours longer than the varnish to dry, even on a warm, dry day.

Not until it is quite dry, however, can the last finish be put to the work, with the varnish. For this, it is best to get the very best and to lay it on liberally, though very evenly, over every single inch; as the staining will soon rub off if not protected by it. To ascertain whether it is all varnished, kneel down and look at the floor sideways, with one's eyes almost on a level with it.

People are often found who object to stained floors because they soon wear shabby with constant traffic; but even if they do, the varnish need only be washed over with a cloth wrung out of clean, warm water, to make it look perfectly clean. Some linseed oil rubbed over all the worn places, will renovate it wonderfully; whilst even if the floor becomes much damaged, it can very easily be stained, sized, and varnished in that spot, without going over the whole floor.

S. T. LAPORTE.

#### CARE OF SHEET MUSIC.

First, have a large portfolio in which to keep it. Sheet-music scattered loosely over the piano looks anything but neat; besides which, it is very hard on the sheets, causing the edges to break and the corners to curl. Next, have a nice muslin-roll in which to carry it. This will prevent soiling, and ward off the pressure of the fingers. Always roll a piece of music with the title-page outwards; then it will flatten easily when laid upon the music-rack. If rolled the other way, it will be found necessary to roll it back again, before it will keep its place over the piano-keys.

By paying attention to the above directions, a piece of music may be kept nicely for a long time. When, however, in spite of the best care, the sheets crack, proceed to mend as follows: A piece of music generally breaks in the back first, beginning at the bottom and running upwards. A common plan is to sew it up the back; but this is a mistake, as the necessarily long stitches cause it to tear worse in the end. With mucilage, fasten the back edges of the pages neatly together, and then bind the whole with a strip of stout paper, about an inch in width; so that a half-inch, or a little over, will be seen on each side. Secure the binding with mucilage. Press back each page flatly with the fingers, so that it will not crack or tear or slip out of place the first time it is turned over.

Music paper often breaks along the edge, as one attempts to turn the leaf. Neatly trim the pages all around, and then gum over and under every crack a strip of paper, no larger than necessary. If the piece of music has a colored cover, mend any cracks in this with paper of the same shade. By using paper and mucilage in time, many a valuable piece of music may be preserved, and made to look well as long as it lasts. Do not lend your music to everybody. It will pay you to write your full name and address conspicuously upon every piece that you own. M.

#### CARD-CASE.

This little book represented in our illustration, is a most useful gift; which may be made exceedingly beautiful. In the large engraving is shown the design in full size. It is adapted equally well for either wood or leather.



If it is desired to make the sides of the book of wood, the design should be neatly painted on white holly-wood in sepia; and the effect will be delicate and pretty. If leather is preferred, the pattern is to be carefully cut out of the leather, and pasted upon heavy linen. The gum used must be very thick and used as sparingly as possible.

Another beautiful style is made by drawing the pattern directly upon fine morocco or kid, with a small wheel which stamps it in or depresses the outlines it makes as it is moved along. Then stitch these outlines down to some stout material, which is used to back the leather with; a heavier leather may be taken for this purpose.



After the sides are finished and thoroughly dry, they must be made up carefully by a workman accustomed to this neat work.

A. E. HOWELL.

#### MOURNING ETIQUETTE.

The correct code of mourning etiquette relates to the period of dress, retirement from society, proper stationery, re-entering society, and other minor matters. A widow's dress should be of Bombazine, without pleatings, flounces, or fringes; and should be trimmed heavily with crepe. The collar, cuffs, and crepe lisse to be black. The breakfast robe is of black cashmere or foulard; and the house dress, white cambric, nainsook, or lawn. The period of

two years. During the first year, a plain coat of cloth or camel's-hair is worn; also jackets of Henrietta cloth, trimmed with wide folds of crepe. For the second period, of six months' duration, the correct material is, armure silk and plain silk without lustre, trimmed with passementerie or crimped fringes and jet buttons; or, Canton crepe, trimmed with fringe, may be worn for street or carriage costumes. For ordinary wear, camel's-hair trimmed with armure, is used. The house-dress is of black and white striped silk, foulard, or plain silk; white foulard dotted with black make very stylish wrappers. Collars, cuffs, and crepe lisse are white, edged with black.

The proper material to be used during the third and fourth periods of three months each, is, for the street, silk with jet trimmings, armure silk, and broadcloth without gloss; for the house, white crepe de chine, trimmed with black; for receptions, white sicilienne; for weddings, purple, mauve, gray, and black in all materials. On house dresses lace may be used, but not on street costumes. White and purple flowers are used for the hair. A widow's bonnet should be of fine crepe, plain and simple; with widow's cap, (which is worn one year); veil of rolled crepe, three yards long, selvedged edge, each end hemmed half a yard. A widow's stationery is marked with the mourning border, changing the width four times; the first year she uses number five border; the next six months number three; and number two and number one for the other periods. A widow accepts no invitations for one year; then gradually resumes her place in society.

Mothers wear mourning one year for their children; six months full mourning, and six months lighter mourning. The dress should be of Henrietta cloth or armure, trimmed slightly with crepe; dull gros-grain silk for a dinner dress. Crepe lisse, cuffs, and collars, white; and the veil much shorter than a widow's veil.

Society is totally relinquished for two months, and receptions avoided as long as crepe is worn. These usages hold good for children mourning for parents. Brothers and sisters wear mourning for each other for six months; two in silk and crepe, two in black, and two in half-mourning; retiring from society for two months. Six months is the conventional time of mourning for grandparents; two in silk and moderate crepe, two in black, and two in half mourning; with two months' retirement from society.

For uncles and aunts, two months' mourning, without crepe; black clothes with jet for the first month, and two weeks retirement from society. For a first cousin, four weeks in black, and no exclusion from society; for a second cousin, sometimes two weeks in black. Relations by marriage are mourned for exactly in the same degree as blood relations. Ladies for their affianced should wear black without crepe, using jet or other trimmings of black. They should seclude themselves from society for one year. Their cards should have mourning border of Italian width, with their monogram in black. Gentlemen for their affianced should wear black clothes; use cards bordered Italian width, and seclude themselves from society for six months. G. D. C.



## MORNING ROBES.

A description of morning robes will include wrappers for comfort; jackets and skirts for service; and elegant robes for full dress morning wear, either when at home or abroad.

There are five distinct styles of garments intended for ladies' morning wear and for the use of invalids, which may be respectively called, dressing gowns, robes de chambre, morning robes, wrappers, and the two-piece suits, with skirt and morning or house jacket, which are quite as popular as the all-in-one wrapper.

Dressing gowns and room wrappers, are intended merely to slip on for warmth while dressing, in the bath-room, or combing the hair. When no better can be afforded these same gowns are used by the invalid for lounging in during her confinement to the bedroom. When neatly made and prettily trimmed these inexpensive garments, are quite good enough to wear to meals, or in the family sitting-room.

Usually such dressing-gowns are made of cotton fabric, plain or figured; such as calico, cambric, chintz, percale, or sateen; and are lined throughout with flannel. Sometimes they are made of cashmere, merino, serge, or any neat inexpensive wool fabric; with lining of soft cotton. They are generally made without trimmings; and are open for convenience all the way down the front, and closed at will with buttons and buttonholes.

Robes de chambre, are elaborate in construction, and of handsome materials. In France, ladies who receive morning callers, in their chambers, while reclining on couches, are clad in these dainty robes, made of soft, clinging textures, such as will not easily crush or rumple, in combinations or of one fabric; and tastefully trimmed with a profusion of laces and ribbons. An American lady's wardrobe to be complete, should contain two or more stylishly made morning robes to wear to breakfast and lunch, at home, at the seaside, at watering places, or at the fashionable hotel.

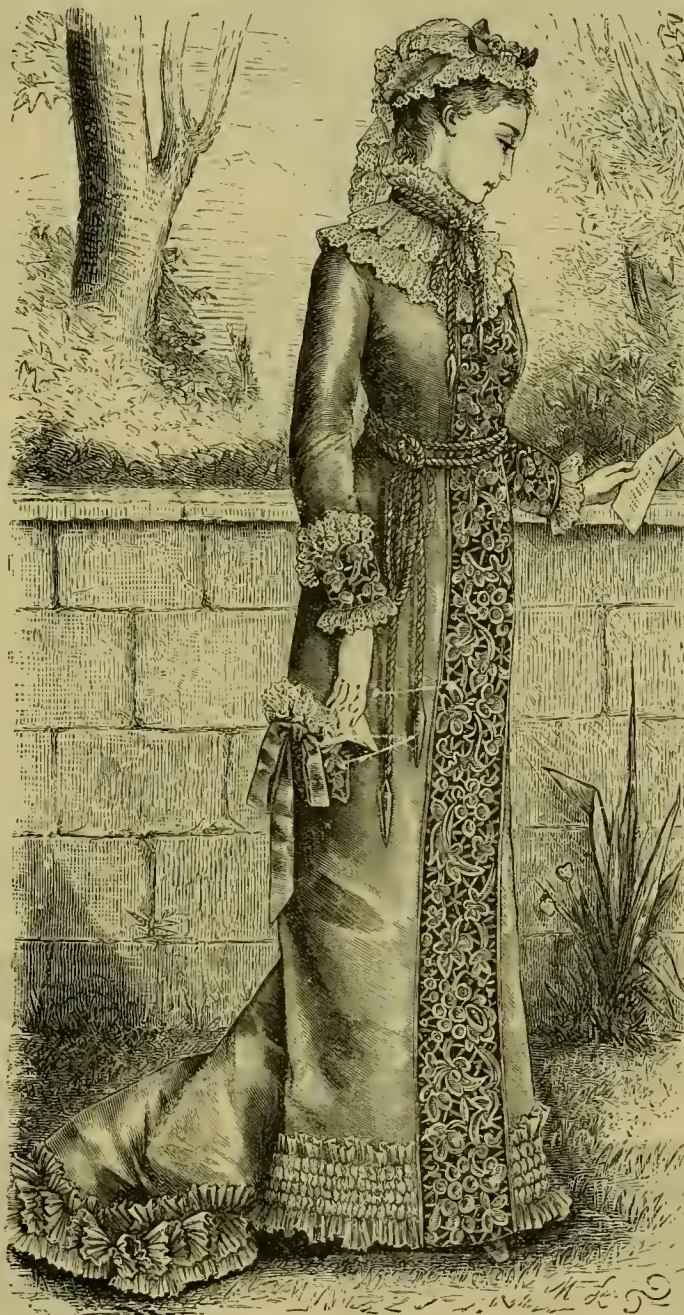
A very handsome robe de chambre of soft mastic color, satin merveillex is given in our illustration. The garment is in princess shape, loosely fitted to the form; with round demi-train. The front and sides of the skirt are trimmed with satin, shirred in fine rows, headed and edged by a pleated ruffle. A pleated ruching, with cascade centre, borders the train. From the neck finish to the lower edge of the front skirt, is placed a wide band of garnet satin; over which is an embroidery insertion, in rich Irish point lace pattern, which is made the width of the satin band.

The pockets and cuffs are formed of embroidery over garnet satin, with finishings of real Irish point lace, in the embroidery designs, but smaller, ruffled and sewed on; while the pockets are further adorned with

loops of garnet satin ribbons. The round collar, formed of two deep rows of lace with upstanding double rows of narrow lace, has silken cord, in mastic and garnet, passing around it, and then tied in loops at the throat; and each of these cord ends being tipped with a handsome illuminated pendant of cut steel.

A larger cord in the two colors is doubled about the waist line, and tied in loops at the side; the pendants on the tipped ends of the cords being double the size of those at the throat.

The cap accompanying this robe is very



dainty; consisting of a double frilling of Irish point lace, for the front; with jabot back, showing a centre band, and bows of garnet satin ribbon in front and back. A pretty knit shoulder shawl of zephyr, combining the three colors of the dress, white, mastic, and garnet, is worn with this robe de chambre.

Such robes are also made of cashmere or merino, in either light or dark rich tones; or in combinations of delicate and positive contrasting colors.

One robe de chambre made after the same pattern as the one we illustrate, in rich cardinal cashmere has the back gracefully arranged in a large Watteau pleat, from back of neck to edge of skirt, while down the princess front and bordering the skirt, is a double quillings of apricot-pink cashmere, lined with cardinal.

More fanciful are the robes of surah and floriated silks; made with shirred corsages on princess foundations; the fullness being carried up over the hips in scarf paniers, and merging into the gracefully arranged draperies of the back, and then falling over the elaborately trimmed trains. The front width shows a profusion of pretty trimmings. Laces and embroideries enter largely into the composition of these dresses; some of them being formed of plain silk or surah or even satin, garnished with frills, cascades, and other ornamentations on skirts, sleeves, and corsages of wide and narrow laces; together with loops of wide and medium width satin or watered silk ribbon which are put on as finishings.

The most elegant morning robes are those of superb brocade, or plain and embossed velvet or plush, with trimmings of priceless fur or of delicate lace.

The useful wrappers are made usually of wash or cotton goods, with or without waist lining. They are generally of princess shape, cut short, easily fitting the form; or else a fitted sacque to below the waist line, with skirt sewed on to edge of sacque in gathers or in pleatings, and trimmed at the bottom with frills, or box or side pleatings. The sleeves, the collar, and the corsage are all finished with narrow frills of the fabric, or with embroidery.

White robes will be very much in favor for summer wear. They are made in pretty styles; always slightly fitting the form, and more or less elaborately trimmed with embroidery or lace, suitable for the material.

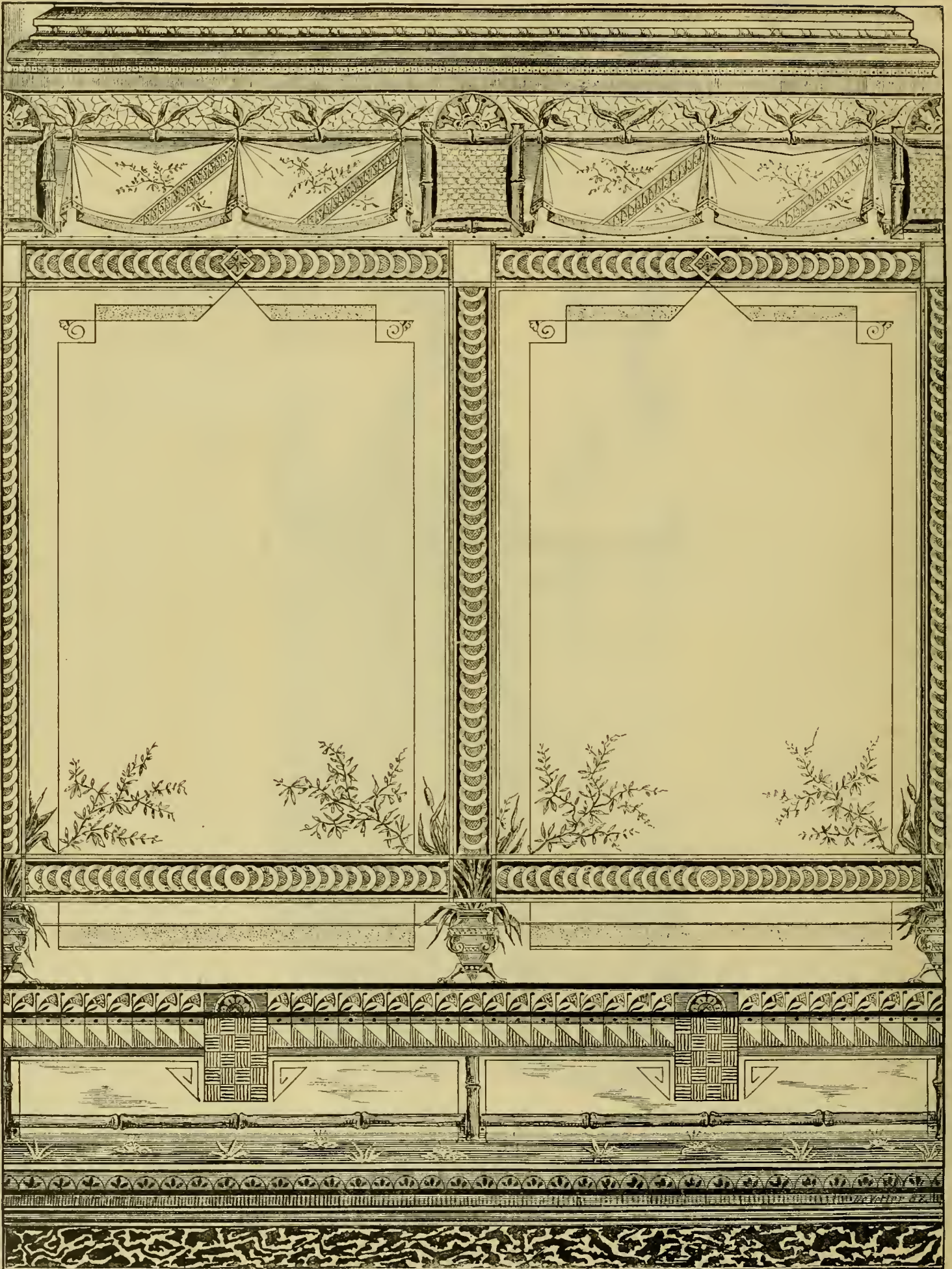
The morning skirts and jackets, are pronounced more convenient and pleasant to wear when working, than the all-in-one wrappers; because being detached, the arms can be raised at will, without drawing up the skirt, as is the result when a wrapper is worn.

Such morning dresses are not always confined to the plain goods for working purposes; but are often of handsome fabrics, elegantly made

and trimmed. Sometimes the skirts are of soft woolen plaid goods, or striped or plain fabrics, with solid color cloth jackets, fancifully cut, and elaborately braided. Sometimes the jackets worn with light color cashmere skirts, are of dark rich velveteen or velvet; but generally such morning suits are made of the cheaper woolen goods or of pretty cotton materials, such as calico, percale, or sateen, in striking combinations of plain and figured fabrics.

M. E. L.





ORIGINAL HALLWAY DESIGN, BY D. DEVETTER. For description see next page.



## HALLWAY DESIGN.



DECORATIVE art has made rapid progress in this country in the last few years; but, with the restless temperament of our people, and the indisposition to settle to any one purpose, a long time must elapse before decorative art will take to itself any distinctively American feature. Until such a time, we must appropriate the ideas of other countries; and with suitable modifications, render them attractive and acceptable.

The full-page illustration on the opposite page represents a section of a hallway wall decoration of Japanese design; a style that is greatly admired, and which is becoming the prevailing one for ornamenting and beautifying our homes. While the Japanese bear off the palm for originality of design, in their coloring they are crude. Having but few pigments at their command, and using them pure, the effect to our eyes is glaring; but this is more than balanced by an originality and quaintness unequalled; the pleasing effect of which is a relief from the heavy conventional styles we have been accustomed to see.

Where comparatively small spaces are painted *a la Japonese*, their style of coloring is retained; but in large spaces, such as our illustration represents, the tints are toned down to suit the taste of those for whom it is being done.

For the better to understand the treatment of the hallway design, we will divide it into the six parts into which it naturally falls: 1. The Cornice. 2. The Top Border. 3. The Frieze Ornamentation. 4. The Field or Panel. 5. The Dado. 6. The Sur-base.

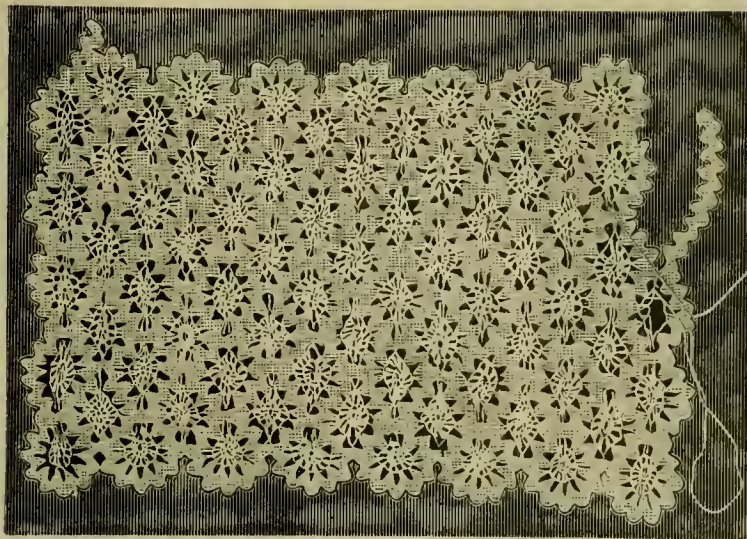
Beginning with the top and descending, first comes the cornice, all the projecting mouldings are painted in warm colors; the receding, in crimson. The top border is an irregular inlay; for the leaves use green, and for the bamboo poles, blue green; and warm buff for the hanging curtains and the ornamental squares with half-rosettes.

Put a crimson background to the frieze ornamentation, with half-tints on the figure-work. Warm gray is to be used on the field or panel; and the fine and band lines drawn in dark contrasting tones to the field. Paint the vase in blue and gold or in terra-cotta and black. For the background of the dado use pale buff or gold, with violet and black finish; make the matting red and yellow; and use yellow or wood tone for the bamboo. The field of the dado represents sky, water, and water-lilies, and needs to be treated with decided colors. The dark sur-base is painted in imitation of fancy marble or a labyrinth pattern.

A hallway treated in this manner would be admirable for a summer residence. Where the walls are thus ornamented, very little display is required on the ceiling; a soft, light tint, with a narrow bamboo border, is sufficient.

The interiors, where the chief decorative work is to be seen, are only open to friends of the family; whereas, a handsome hallway would give the casual visitor an opportunity to admire the artistic display.

D. DEVETTER.



## NEW RIC-RAC.

This would be a good time for ladies to use their leisure in making up ric-rac for the trimming of summer suits, afghans for baby coaches, pillow shams, and the various other purposes for which it is used. In the illustration given above, we present a piece of ric-rac made upon a new method: by which this description of fancy-work can be made of any size desired, in one continuous unjoined piece.

The old way of making ric-rac was to take nine, eleven, or thirteen points, and after forming the ric-rac, join this narrow work so as to make it of the desired width. The present design illustrates how to make it the desired width at once, and obtain the lace-like effect which it is seen to present.

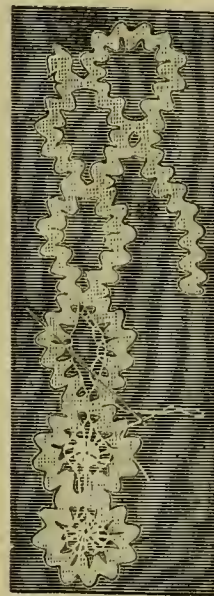
In our second illustration we show how the work was begun. Take No. 17 braid and No. 40 linen thread, and begin by counting sixty points; double this length of braid; then begin at the sixth point from the centre on each side; join the two points firmly with two or three stitches; then open the loop thus formed, and go from point to point with a buttonhole stitch. Be careful not to draw it, as the beauty of the work depends upon its smoothness.

After the first round of buttonhole stitch, go around again, taking a buttonhole stitch in each loop formed by the first; let the stitch be loose like a mesh-stitch. Take a third round, then take up each loop with a plain stitch and draw into the centre, closely; this forms the centre of the wheel; take a stitch or two to the starting-point, and fasten securely.

The braid being double, again commence at the sixth point in each row; close as before, and follow the instructions for the first loop. The sixty points of braid doubled give thirty points to work with; and six points taken for each loop will give five wheels, which is the number formed from the sixty points.

The braid is now turned backwards, doubling the last wheel; take the needle through the third outside point; count five points in the braid; double between the fifth and sixth point; join it to the point that the needle is run through, and fill in as before. Then count six points, and join to the next sixth point. This is repeated four

times, which brings the work again to the turn, when the braid is brought back, and proceeded with as before.



The width of the ric-rac given in the illustration can be made in squares, and combined with squares of silk or Victoria lawn for pillow shams, afghans, and so forth; or it can be made in one unbroken piece, the length of the article upon which it is to be used, and joined with plain strips.

If it is required to make the ric-rac wider or narrower than the sample, increase or reduce the number of points by six. By so doing, the exact width desired can be made; as the work can be done as well with any number of sixes as with the five sixes given in the illustration.

DORA E. MUTCHLER.

## A LOVE OF A ROOM.

A young girl's room. The floor is painted a dark walnut shade, and covered with a rug made of ingrain carpet and bordered with a plain olive felt band. Plain olive wall-paper, flecked with pink, finished with a narrow olive frieze, terminating with a cluster of four tiny pink fans. Window panes painted in bright water colors, and draped with long full folds of sprigged muslin, changed to olive canton flannel in winter. Five o'clock tea-table of unvarnished wood; a couple of easy chairs; a dry-goods box covered with pink and olive cretonne; and a pretty willow rocking-chair ornamented with olive and pink ribbon, stands on the rug. An olive draped mantel with Nankin teapot, two silver candlesticks, and a large ginger jar not spoiled by decoration. Photographs of good subjects decorate the walls better and more cheaply than chromos.



## FAVORITE FLOWERS.



HE Spring is here. Lovers of flowers will now be busy turning over the pages of the florist's catalogue, and wondering

which seeds and plants to select, with which to beautify every available foot of garden ground.

The difficulty of choosing is a great one, since only one in fifty can be purchased, and so many present equal attractions.

As a rare book is to a bookworm, such is a catalogue to the amateur florist. She turns the pages and reads of bloom and beauty, and flowers look up from every page, and what is lacking in color her imagination will supply; until she forgets that she is not

in the garden among the things she loves. She reads with fresh delight about flowers that she knows as well as she does the faces of her children. Then she begins marking the kinds that she must have, and every page bears the marks of her pencil when she shuts the book. Yet she knows that she has marked many times more than she can have; and she knows, too, that she will make selections a score of times before she

sends for anything. But there is so much fascination in it that she goes over it all, time and again, and never tires of it.

I would like to whisper to her and say, don't let the new plants you read of keep you from sending for some of the old ones: no new flowers are quite so much like friends as the old flowers. I admire the new ones, they are beautiful; but I can't feel as much at home with them as with these that you see here illustrated.

These are some of the flowers that can be depended on to do their utmost to make the garden gay. They do not need to be coaxed and coddled, like many of the new-fashioned flowers; for they have a sturdiness that makes them eminently capable of taking care of themselves. Only make the soil moderately rich and mellow, keep down the weeds, and no more is needed.

And talking of soils, reminds me to tell you

not to be intimidated by formulas for soils that you are sure to meet with in books. The importance of having special soils for the different species of plants is sadly overrated. Wherever common garden vegetables will grow, flowers also will grow. The best soil for plants can be prepared by taking sods from the roadside or meadow, pile them up in any convenient out-of-the-way place, and let them rot; this will give a soil that contains all the elements that contribute to the growth of plants. Now is



CASTOR-OIL BEAN.

the best time for this work, when the turf is fresh and green; as the roots of the grass will die sooner than at any other time. It is not necessary for the roots of the grass to become thoroughly rotten; all that is required is to have them killed; then the coarser the soil the better for the plants, as the roots of the plants will consume the roots of the old turf as fast as they are decomposed. Plants grown in this soil will be strong and healthy, consequently florifer-



SWEET PEAS.

ous. A more rapid growth will be induced if a liberal proportion, say one-fourth, of well-rotted manure is added; in this case you will have more weeds and worms to contend with, but will be amply repaid for all the trouble they will cause, by the increase in quantity and quality of bloom.

Young plants intended for summer blooming in the flower-garden should be grown in soil without manure, providing the sod is heavy and was taken from rich soil. Plants grown in such a soil will be perfectly

healthy and vigorous, and when planted out in the rich soil of the garden, they will have strength to assimilate all the food there is in store for them, and they will make a far stronger and more rapid growth than if planted in a very rich soil where all the other conditions of growth were unfavorable.

The culture of annuals has two great advantages over the culture of all other flowers whatever. First, it is attended with less expense than any other description of flower culture; and, second, all the enjoyment of which it is susceptible is obtained within the compass of six or eight months. The seeds of annuals cost a mere trifle; the expense of preparing the soil, sowing them, and thinning them when they come up, is also very little; while the effect produced is as great, or greater, than that of many bulbs or tubers, and most herbaceous perennials.

It is astonishing how much beauty may be displayed in a garden, either large or small, by a tasteful arrangement of annual flowers. All that is required is a knowledge of the colors, forms, and habits of growth of the different kinds.

Sowing these seeds of annuals, watering them, transplanting them when necessary, training the plants by tying them to sticks, or by leading them over trellis-work, and cutting off the dead leaves, and gathering the seed for the next year's crop—all these are suitable feminine occupations; and they have the additional advantage of inducing exercise in the open air.

There is no situation or soil where some of the annuals will not flourish. Some of them delight in shade, others in sunshine; some are pleased with a cool, clay bed, like the pansy; while others are never so comfortable as in a sandy soil and burning sun, like that little salamander, portulaca. Still others will appear perfectly indifferent, and will grow and flower under almost any circumstances. Few beds filled with expensive bedding plants look better than a good bed of our best annuals, like phlox, petunia, or portulaca; and for a vase or baskets many annuals are unsurpassed. To the annuals we are indebted mainly for our brightest and best flowers in the late summer and autumn months.

For a brilliant mass of colors and a



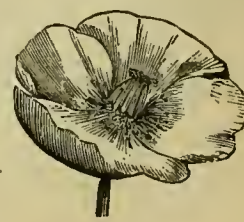
Bachelor's Button.



HOLLYHOCK.



MARIGOLD.



POPPY.



constant display, the Phlox Drummondii is unexcelled. The colors range from purest white to the deepest blood-purple or crimson; A good ribbon-bed of Phlox is a dazzling sight. Sow the seed in early spring, and set the plants one foot apart.



PETUNIA.

The Portulaca makes a brilliant bed on the lawn. It delights in a warm sun and sandy soil; and the weather is never too dry or too warm for it. Sow early in the open ground; and transplant at pleasure. The flowers are of various colors; and do not fully open, except in sunshine.

The Ricinus, or castor-oil bean, has very ornamental foliage and showy fruit. Plant the seed in the open ground in a dry situation, and as early as is safe in the spring. They reach from five to ten feet in height. This plant makes a fine centre for beds.

The Ten-Weeks Stocks presents nearly or quite all the requisites of a very perfect flowering plant, good habit, fine foliage, beautiful flowers of every desirable hue. Sow in the open ground, and transplant when the plants are quite small, just out of the second leaf. Shade from the hottest sun, and water in the evening. Set a foot apart.



LARKSPUR.

The Marigolds are tall, coarse plants, often more than two feet in height. They produce large double flowers, in color yellow, orange, and brown. The African varieties are more robust than the French, but the flowers of the latter are the best.

The Tropæolum or nasturtium is a half-hardy annual. The flowers are of all the different shades of yellow and red. The dwarf variety is a round headed plant, growing one foot high; some use them to make a dense mass of color.

Petunia seed sown in spring will produce flowering plants in June. Set the plants about 18 inches apart. The petunia gives flowers from early summer until after frost. For showy beds the small-flowered kinds are the best; but for single plants those with large flowers are admirable, the flowers often being four inches in diameter.



FUCHSIA.

summer, sinking the pot a little deeper than the rim; and before the first frost remove the plants to the house.

Sweet Peas should be sown four inches deep, and as early in the spring as possible. Use plenty of seed, so that they will not be more than an inch apart. Hoe the earth towards the plant a little, but do not form a ridge. Furnish supports early. These are the most beautiful of our climbing annuals.

The Larkspurs, or Delphiniums, are indeed beautiful plants. Sow the seed very early in the spring. Branching varieties grow two feet in height; these should be planted eighteen inches apart. The rocket variety should be set in rows, five or six inches apart.

The Poppy illustrated is a hardy perennial, and may be sown in the open ground. This large, single flower is a great addition to the herbaceous border, and of great value among shrubbery, as it tends to relieve and lighten up the usual dark and sombre character of clumps of shrubbery. The colors are orange and scarlet and red.

A good, double, clear-white Hollyhock is a very good substitute for a camelia or a white rose, as a centre of a bouquet. In situations suitable for tall flowers, I know of nothing better than the hollyhock; and yet the improved varieties do not grow higher than five feet. Seed sown in the summer will give plants that will endure winter. Although the hollyhock will last for years, if not allowed to flower too freely, yet plants are so easily grown from seed that little trouble is usually taken to preserve old plants. The plants may be protected during winter with a little straw, or evergreen boughs, or leaves.



NASTURTIUM.

Then there is that industrious climber, the Morning-glory, that would be properly appreciated if it was a costly exotic. As it is, there is no more popular plant than this; its seed germinate readily, anywhere; and its growth is so rapid that it will cover an arbor or trellis in a short time. Furnish supports early, either cord, wire, or brush.

The Browallia is an excellent free-flowering, half-hardy annual. The flowers are both beautiful and delicate. The seed grow freely, and the plants give an abundance of bloom. The plants should be set a foot apart; they will reach eighteen inches in height.

During the growing and blooming season of many of the best bedding plants and annuals the flowers can be cut freely and used; and the oftener they are removed the greater will be the amount of bloom. When plants are allowed to perfect seed, they cease to produce flowers, as the whole strength of the plant is necessary to mature the seed.

MRS. DELILLE.

## FIVE-O'CLOCK TEA COVER.



**EXQUISITE** five-o'clock tea covers are made of cream-white linen, finished in drawn work and sprays of arbutus. The material is two yards in length and one in width, before shrinking. This

is done by allowing it to remain in hot, but not boiling suds, for an hour or so, then it is rubbed as in ordinary washing, put over the fire in cool water, without any soap; and after the water becomes hot, taken off the fire. When cool it is rubbed again, then rinsed well and dried in the sun. Fringe both sides and ends to the depth of three inches. Draw the threads for a herring-bone border three-fourths of an inch wide, and far enough from the edges to form a border of plain linen one and a half inches in depth. In the herring-bone, when doing the second row, catch up the alternate threads of the first row; that is, instead of taking the four or six threads on the first side done, take half the threads on each cluster to form the new cluster on the second side; this makes the threads go across in saw-teeth fashion, making it much prettier than if they were taken up alike. Divide the cover into fourths, lengthwise, reserving the two middle divisions for the top of the table; and the others, one at each end to fall over. These end-pieces must now be divided by herring-bone to form panels, which not only render the work more effective by their lacinies, but also, break the monotony, and enable the design to admit of more variety. Make three rows of herring-bone across each end, coming to within half-an-inch of the work on the border; these cross rows must divide the ends, which are one-fourth the depth of the whole cover, into three long narrow panels of plain linen, the end border making the outer row for the third panel; sub-divide the upper oblong into three small spaces of linen by two short rows of herring-bone, working from the first to the second row of work, and parallel with the length of the cover; repeat these short cross rows in each of the end panels. When finished there will be nine small divisions in each end of the cover, and in them is to be put the main part of the decoration.

The most effective decoration is trailing arbutus, with its lovely pink flowers and dull green leaves. Have the spray at one end of the cover coming in from the top, and at the other, from the bottom. Draw a faint line in pencil the general direction wished for the decoration; this will form the main branch, smaller ones going from it, which in turn is to be sub-divided into sprays. Vary the pattern as much as possible, breaking the branches here and there by clusters of flowers, some fully open, others partly so; and when the continuity of the stem is broken by the herring-bone, follow it out on the other side of the break, just as if there had been no interruption. Have tiny sprays of flowers peeping out here and there from the corners or sides of the drawn work, just where they would be most effective, and give one the suggestion of ends of branches, the main part being out of sight.

MRS. SPOTSWOOD.





### WHAT I KNOW ABOUT CHICKENS.

I have been asked to tell the readers of the *QUARTERLY* what I know about raising chickens, because that's been a hobby of mine for a year past. Someone says that if everyone had a hobby there would be less patent medicine sold. But whether or no, my year's experience is worth money to whoever wants to raise chickens.

The idea came to me last Easter morning while John and I were at breakfast. He is ever so fond of eggs, and it being Easter, he seemed to think it was his duty to eat double his usual number. Now, although there's nothing I despise more than figuring-up the price of food while at table; still every time I raised my eyes, there stood a white-aproned man with hay-seed in his hair, right behind the egg-dish, wringing his hands and saying, "fifty cents a dozen, this morning." He hadn't said it ten times before my great notion arrived, and I answered him back.

"John," said I, "do you know how much eggs are worth?"

"Worth eating, I should say."

I wouldn't let him retreat in that way; so I followed him up with the price per dozen.

"Well," said he, "do you blame me or the chickens?"

"Neither," said I, "it's my own fault entirely."

"Ah! that's quite a relief. But why don't you reduce the price?"

"Just what I mean to do," said I, triumphantly.

"Preposterous proceeding! But may I ask on and after what date the new tariff goes into operation?"

After I had made a bargain with John to stop bantering, I told him that I wanted a hen-house built, right away; as I meant hereafter to supply our table with poultry and eggs, without the aid of market-men.

When John saw how much in earnest I was, he agreed to all I said. This has been John's way ever since we were married, better than two years ago.

We live in a pretty little stone cottage in the centre of a two-acre lot, on the outskirts

FIG. 2.



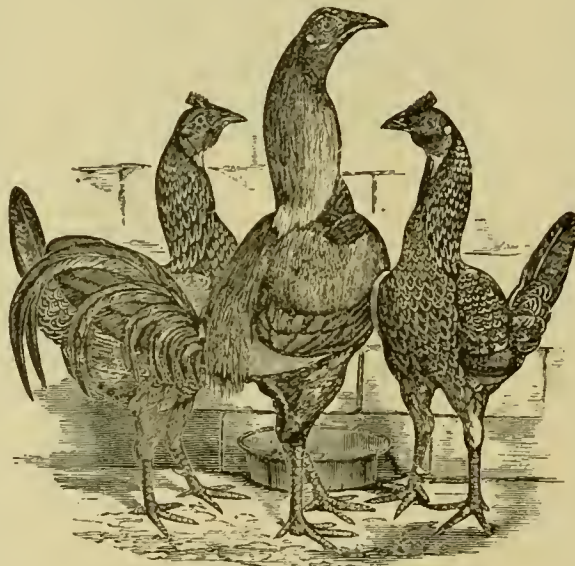
OUR MODEST BEGINNING.

of the city. As my purpose was not vegetable gardening, I fenced in the poorest part of our grounds with light and airy galvanized wire. I could have got along with a cheaper fence; but what was the use, as long as I had the money and the fancy?

When I let John look at the bill for the fence he only said that it was a good thing that fences were not bought like eggs, by the dozen.

Our modest beginning, as you will see by the illustration, was a double house; for I meant to keep two kinds of fowls, one for the supply of eggs, and the other to furnish the broilers. As you see it was a very modest building; but the deep red roof and the dark green sides, made it a bright and pretty object for the eye to rest on. Let me put down the dimensions and you can copy them off and give them to your carpenter. The house is 24 feet wide, 6 feet deep, 6 feet from ground to eaves, and 8 feet to ridge of roof inside at each end of the building; and under the same roof, there is an open shed 5 feet 9 inches square, inside measurement, the remaining 12 feet are the two fowl-houses divided in the centre. The door of

FIG. 3.

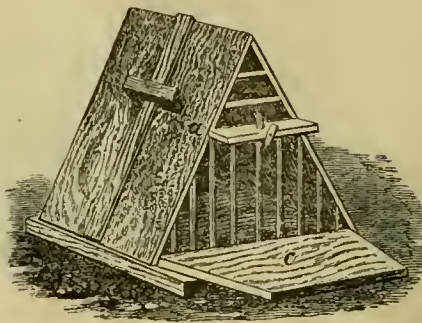


TRIO OF GAME FOWLS.

each house is approached through the open shed, and has a hole in it for the chickens to pass through. The perches are so arranged as not to annoy the hens while in the nests on the floor. Four inches of broken chalk and sifted cinder ashes, mixed, rolled, beaten down, and well watered, make a firm floor. Each shed has a dust bath in it. The outer walls of the house are built with feather-edged 9-inch deal boards, overlapping each other one inch; also, the two ends of each house up to the door. Inside the house is lined with three-quarter inch white 9-inch deal boards. The doors are 2 feet 3 inches wide, and 5 feet 9 inches high. The window is glazed, and fixed so as to give light to both houses. The house cost, painting included, less than \$50; and John couldn't think of anything appropriate to say.

Now came the most difficult part of my experience, to decide what two breeds of fowls to stock my house with. I was a veritable landlady with too many tenants to select from—if there ever were such a case. Books were useless and breeders

FIG. 4.



IMPROVED CHICKEN COOP.

little better; contradicting each other at all points. So, after a week's wandering through a labyrinth of counsel, I kept up the reputation of my sex by taking my own advice; which was, to trust entirely to instinct, intuition, and common sense. John said that he would take that compound in large doses, at any time. On the strength of that endorsement I proposed that he should drive me around that afternoon to the different people in the vicinity who raised fine poultry.

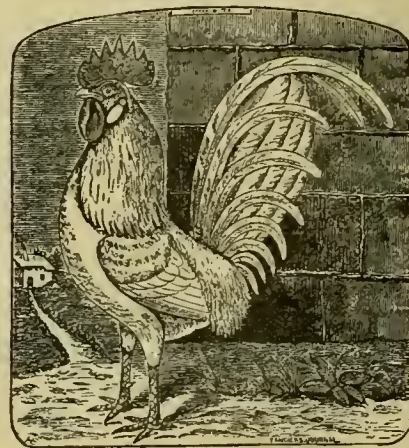
At the first place we visited nothing but white Leghorns were raised. They were of such snowy whiteness, so trim and neat looking, with pretty coral combs and lovely yellow legs, that I bought a rooster and five hens, off-hand. John said that all I needed to complete the set was a Chinaman to keep those six white dresses in order.

At the next place we stopped, a variety of breeds was kept. After I heard all the farmer had to say about them I selected three partridge Cochins and a rooster, and two sittings each of brown Leghorn and Plymouth Rock eggs. My neighbor was kind enough to loan me two sitting hens to hatch the eggs.

As my purchases made quite a load for our little, light wagon, we didn't go farther that afternoon. As it was, the fowls kept up such a cackling and crowing that the horse got frightened and would have run away, but for John.

A few mornings afterwards, I had the great pleasure of telling John at the breakfast table, that the three eggs he had just eaten with such a relish had been laid expressly for him by our Leghorns.

FIG. 5.



WHITE LEGHORN ROOSTER.



FIG. 6.



BROWN LEGHORN ROOSTER.

"There!" said he, "I knew something too nice was the matter; and it wasn't with the buckwheat cakes and it wasn't with the coffee. Suppose I go wake them up and thank all five of them? Or how would resolutions in a frame do?"

I found the Leghorns to be most excellent layers; my five hens laying on an average, four eggs a day. The partridge Cochins were also good layers, but their eggs I saved to set and produce material for the broiling-iron. I also bought a sitting of light Brahma eggs, for the same purpose.

It was not long before the next event of importance arrived; that is, little downy chickens running about. I had a coop built for them, just like the picture (Fig. 4), in which I placed them and their mother, and set it on the lawn. At night I fastened up the movable front, and kept them secure from danger. We had an abundance of fruit that year and I believe it due to the chickens destroying the bugs and insects that bore into the trees and spoil the fruit.

A friend of John, hearing that I had gone into the chicken business, sent me a present of a trio of black-red game fowls. I put them in the yard with the partridge Cochins, and next morning when I went in, the game fowl was standing upon the Cochin rooster's dead body,

FIG. 7.



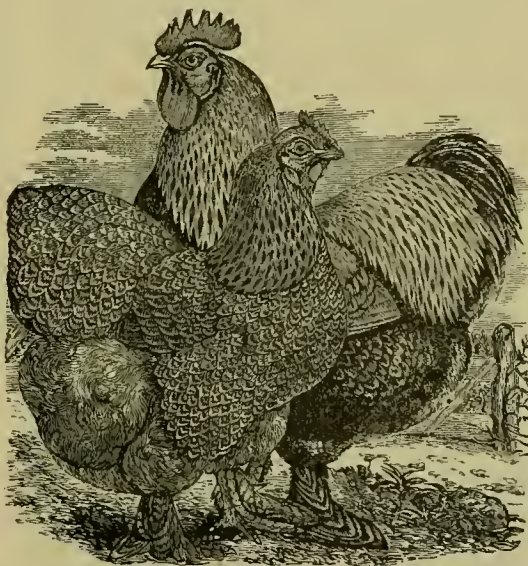
PLYMOUTH ROCK ROOSTER.

crowling in a loud and defiant manner!

This decided me to have a new poultry house built; one that would accommodate more than two varieties of fowl. The plan was drawn by an architect, and the fine building shown in the engraving (Fig. 13), was the result.

In feeding chickens I found nothing so good in the morning as corn and oats ground together and wheat bran; mixed into a stiff dough, with boiling water. When the weather is very cold use one quart of this food for every dozen chickens, put in a little salt; and every other day, as much red pepper as the point of a pocket knife blade will hold. Give this to the chickens as soon as they come off the roost. For dinner, give whole corn and oats mixed, or buckwheat instead of oats in winter. In summer they do not need any noon feeding. For the last meal, at night, give as much whole corn and scraps as they will eat. Keep broken oyster shells and dry ashes or gravel where the chickens can get to them. Give them cabbage and turnips, cut up fine, and any kind of green food that is at hand. Turnips and potatoes, boiled and mashed, make an excellent morning food. Give the

FIG. 8.



PAIR OF PARTRIDGE COCHIN FOWLS.

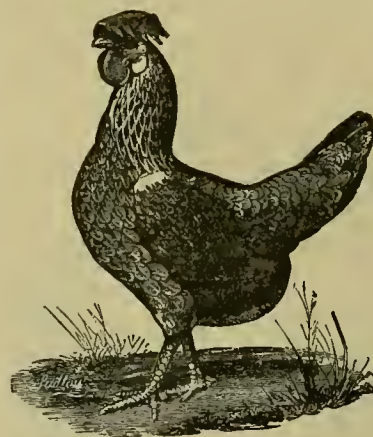
mush in the morning as hot as they can eat it; if it is not too hot to bear the finger in it, there is no danger to the chickens. I found that anything we could eat the chickens could eat.

Do not over-feed them though or they will lay fewer eggs. The best rule is to give them no more than they will eat up clean, without stopping to go away and come back.

Let me tell you some of the things that I found out about the kinds of chickens I now keep. You can depend on what I say, for I'm a disinterested adviser—which is hardly the case, either, for I am interested in telling you the truth about chicken-raising.

Now, I found the white Leghorn to be small eaters and the best of layers, but non-sitters. This is also the case with the brown Leghorn, which is to be preferred to the white, for the same reason that a piece of dress goods is sometimes chosen, because it will not show the dirt readily. Some

FIG. 9.



BROWN LEGHORN HEN.

may object to the Leghorn because their large combs are easily frozen; but I never had that trouble with mine, for I kept my hen-house warm in winter. Then the Leghorns are high-flyers, and if their wing-feathers are not cut, fences won't keep them at home.

Whoever reads these remarks of mine, and who wants to keep chickens in a small way, raising only one kind, by all means let that kind be Plymouth Rocks. Take my word for it, that variety is the very best for the purpose. It is my favorite fowl because it combines the qualities of large and small breeds. The Plymouth Rock is an American-bred chicken; it is a first-class layer, and matures early. Its yellow skin is an advantage to them when offered for sale in the markets. John says, it's plain to see that my mother's grandmother came over in the Mayflower; but I say nothing to his insinuations.

My light Brahmas I raise for broilers; and if you would like to know how toothsome they are, ask John. He says, its no wonder the missionary has such a time to induce the Asiatic to give up Brahma; he wouldn't. This is the best variety of large fowls; it fattens easily, grows rapidly, and is a fairly-good layer. They do not fly; and they are good mothers—excellent qualities in chickens. But I must not withhold the fact that they are liable to contract disease when young.

The partridge Cochin is another good broiler, that can be fattened easily, and that matures early. It is not liable to disease,

FIG. 10.

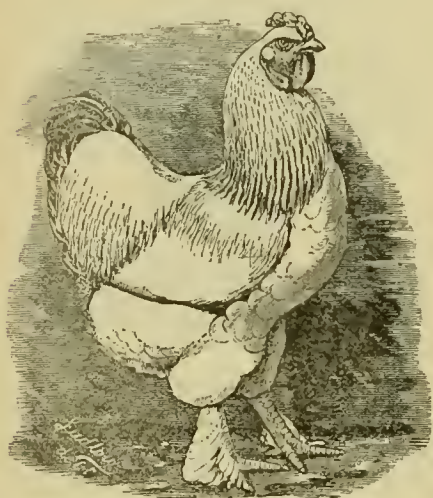


PLYMOUTH ROCK HEN.



nor is its plumage easily soiled; but it is an indifferent layer. The partridge Cochins

FIG. 11.



LIGHT BRAHMA ROOSTER.

a very quiet chicken; if it was a human being I might be tempted to call it stupid. As for flying, why, I can fly better myself.

Then there is the beautiful black-breasted Game, also a good broiler; whose meat is as fine-flavored as that of the pigeon. They are passably-fair layers; although you can only keep a few hens, for it is necessary to keep a rooster for every hen, if you wish to avoid family quarrels among these high-spirited gentry.

When I had to remove a hen from one nest to another, I did it at night rather than in the daytime; so that she would be more likely to stick to her new nest. In warm weather I made the nest on the ground.

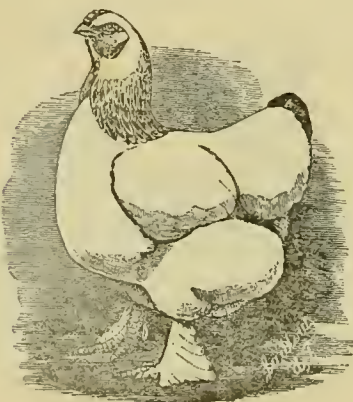
I found that sprinkling flour of sulphur over and around a sitting hen, kept her free from vermin. I also ruffled her feathers and back, and dusted her thoroughly.

I once greased a hen while she was sitting, and she punished me for so doing by not giving me one chick.

A hen should not stay off from her eggs longer than fifteen minutes in cold weather; but an hour or two will not hurt the eggs when the weather is warm.

When a hen has been sitting eight or ten

FIG. 12.



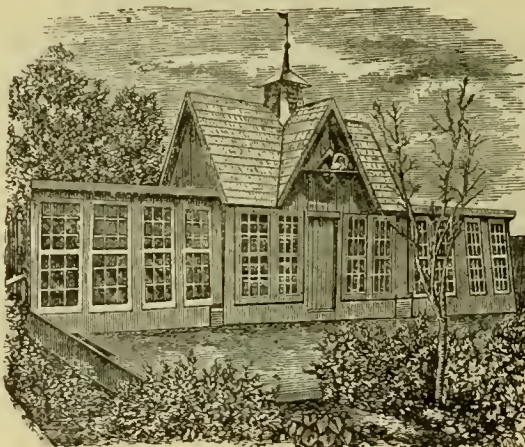
LIGHT BRAHMA HEN.

days, go to her at night with a strong light, and examine the eggs, and remove the inferior ones. These can be easily told by holding in the right hand, small end downwards, between the thumb and forefinger; then place the little finger of the left hand across the top or middle of the large end of the egg; close the left hand slightly in such a way as to shade the eyes, and throw the light into the egg; holding the egg a little below rather than on a line with the blaze of the lamp. The eggs having chicks in them will appear quite dark, except a small portion near the top. Those that are inferior will be quite clear, like new-laid eggs, and should be removed at once, as they generate gases, which often cause them to burst, and sometimes spoil a whole nest. With Leghorns and Spanish eggs the difference can be seen much sooner than with the eggs of Brahmas or Cochins, as the eggs of the two latter are thicker and darker. An expert can detect the inferior eggs as early as the fifth or sixth day.

I met with the following table of the standard weight and yield of eggs for different varieties of fowls, and I thought it worth cutting out for you.

Light Brahmas and Partridge Cochins, egg, 7 to the pound; they lay, according to treatment and keeping, from 80 to 100 per annum, oftentimes more if kept well.

FIG. 13.



THE NEW QUARTERS.

Dark Brahmas, 8 to the pound, and about 70 per annum. Plymouth Rocks, 8 to the pound; lay 100 per annum. Houdans, 8 to the pound; lay 150 per annum; non-sitters. La Fleche, 7 to the pound; lay 130 per annum; non-sitters. Black Spanish, 7 to the pound; lay 150 per annum. Dominiques, 9 to the pound; lay 130 per annum. Games, 9 to the pound; lay 130 per annum. Crevecoeurs, 7 to the pound; lay 150 per annum. Leghorns, 9 to the pound; lay from 150 to 200 per annum. Polish, 9 to the pound; lays 150 per annum. Bantams, 16 to the pound; lay 60 per annum. Turkeys, eggs 5 to the pound; lay from 30 to 60 per annum. Ducks, eggs vary greatly with different species, but from 5 to 6 to the pound, and from 14 to 28 per annum, according to age and keeping. Geese, 4 to the pound; lay 20 per annum. Guineas, 11 to the pound; lay 60 per annum.

John says if I don't stop writing pretty soon, my readers will resemble the chickens at night-fall by going to roost. But I know better than that; and if I stop it's only because I have said all that I meant to say at present.

Mrs. ——. ——.

## SILK CULTURE.



OMEN'S Silk Culture Association of Philadelphia is the name of a society that is advocating silk culture as a pleasant and profitable employment for the women and children of our land; and as one of the very few ways by which the income of the

family may be increased by easy work that can be done at home.

The object of this Association is purely benevolent and disinterested. It derives no pecuniary benefits whatever from its incessant and arduous labors in furnishing to the increasing number of inquirers, practical information that will enable them to intelligently undertake this new industry.

Silk culture recommends itself as an employment for the household, inasmuch as the labor incidental to rearing the silk worms and caring for the cocoons, can be done at odd moments; and thus can be added to the work of each day without sensibly increasing its burden.

The demand for the product of this new industry is so far in excess of the present home supply, that if the greatest expectation of this Association was realized, and the culture of silk was general throughout the country, there would still be a market for all the silk then raised. The reason for this assurance will be appreciated when it is learned that American silk manufacturers are obliged to import annually millions of dollars' worth of raw silk; every pound of which might have been raised here.

Appreciating the importance of silk culture, both from an industrial and a mercantile point of view, we presented the Women's Silk Culture Association with \$500, for distribution as prizes to raisers of cocoons. This sum was divided by the Association into ten premiums, for which there were thirty-three competitors from eleven states. On the evening of February 21, the award of the judges was made at St. George's Hall, before a large audience. On that occasion, being well satisfied with the results of the two contests, of this and last year, we offered a third \$500 for competition this ensuing year; to be divided into such premiums, and to be competed for under such regulations as the Association shall see fit to make.

Our contribution in the aid of the good work of a good Association being our best wishes and influence, and the Strawbridge & Clothier Premiums.





Long before the creamy crocus—sweet harbinger of Spring!—raises its graceful head from beneath the blanket of snow, active minds have been planning, deft fingers have been perfecting designs, and the busy, fascinating work of originating Spring styles has been steadily progressing. No almanac marks the change of seasons more strictly than does Dame Fashion. Untiringly she keeps pace with the months, making known her edicts in stentorian tones that reach from one end of our continent to the other; or come to us like echoes from over the sea.

Color is as important a consideration this season as ever; it is the chief feature of the new materials introduced. I doubt if ever before we have had such a variety of dainty pinks, tender blues, silver grays, soft creams, delicate violets, russet browns, dusky golds, and warm bright reds. They are charming even as they lie in their unadorned beauty on the store counters; picture them when waves of filmy lace and knots of ribbon shall be added to enhance that beauty. Occasionally, three or four of these tints are blended; the effect, if bold, is very pretty. It is only within the past few years that we have had the temerity to venture upon these striking mixtures of colors; perhaps we borrowed the idea from the wonderful oriental fabrics with their many changing hues, which have of late been imported so extensively. Be that as it may, there is scarcely a combination of colors, no matter how glaring, that is not to be met with in some one of the new spring materials. However, it is safer to try for harmonies than contrasts. Many fashionable women who have a penchant for some special color, adopt that color to the exclusion of all others; and yet avoid monotony. Say, for example, that brown is chosen; there is a wide field; lightening as it does into the many tints of cream, fawn, gold, and saffron; and deepening again into the shadows of chestnut, seal, and garnet.

The materials most in favor for spring costumes are light chevots, French cashmeres, small-check silks, foulards, surahs, etc.; all fabrics fine enough in texture to drape in easy, graceful folds, and yet with sufficient body to keep them from becoming

limp. Gone, quite gone, are the old-fashioned tulles and tarlatans; idealized by writers of romance; once the chosen material for the dress of every fair debutante. Truly, we grow practical: wearing artificial flowers because in warm atmospheres the natural ones wilt and soon become unlovely; discarding tarlatans and tulles because their freshness is evanescent, and taking in their places equally effective materials: Chinese crepe, India gauzes and veilings. A pretty model is one of pale lilac crepe; the round skirt entirely gathered, with draperies crossing over the gathers, caught here and there with Reine Marguerites of a soft pink shade. Embroidered crepes, limousines, cambrics, and nainsooks, are very popular; they make up into elegant, yet simple, spring and summer costumes. Frequently the front of the skirt is formed of solid embroidery, known to the trade as, all over; while the flounces, edging, and insertions are so arranged as to display the work to the best advantage. The new satines are copies, and good ones too, of the richest brocades and damasses. The delicate tints of shaded pink roses are thrown into relief on claret-color grounds; vivid red pinks glow upon pale blue surfaces; forget-me-nots, half hidden in their foliage, lie scattered upon grounds of silver sheen; and pale violets contrast with royal purple. An admired satine costume is of fawn-color, flowered with great damask roses; a thick ruching around the bottom of the skirt is of plain fawn color, lined with crimson; the bouffante draperies show the same contrast, and are finished with handsome point de Venise lace. The pointed bodice has the appearance of the old-fashioned stomacher. Equally attractive is a dress of peach-flower satine, with draperies of brocaded material, combining a dozen or more colors, and edgings of Pompadour lace. Tailor-made cloth costumes are the latest freak; their distinctions being the perfect fit of the waists, and the almost rigid simplicity of the skirts. With the exception of a narrow plisse at the hem, three or four rows of stitching constitute the trimming. White cloth promises to be popular; and something of an innovation is to wear with it colored basques of cloth or plush. A more elaborate style of cloth costume is called the *robe chasseresse*. It is made of silver-gray cloth, the skirt is sewed to the waist behind with heavy folds lined with ruby velvet; producing, as they spread, the effect of a fan. The Amazone bodice has a long flat basque, and is furnished with a Medicis collar of ruby velvet. The cloth sleeve opens up the front, and is laced by ruby silk cords over a puffing of gray satin. At the wrist is a velvet cuff, with a flot of lace falling partly over the hand.

At this season of the year, wraps are at the height of their importance; those made of fancy cloths, Eastern cashmeres, and brocades, in particular. It is late for furs, and yet too early to go without some kind of a cloak or jacket; indeed, there are many ladies who object even in mid-summer to appearing on the street without an extra wrap of some description. The long dolman shapes are still in vogue, and wide braids and marabout feather trimmings are substituted for fur bands and heavy chenille trimming. The short, round paletot, popu-

lar some five or six years ago, is revived this spring. A jacket of this description, pretty as it is odd, is made of a golden-bronze cloth, bordered with a wide band of chenille autumn leaves shaded from dull brown to bright gold. Embroidery, shot with tinsel threads, is a trimming much used on wraps. Capes of chenille net-work with three or four rows of handsome knotted chenille fringe, are among the new notions. Eastern stuffs are made into short visites, lined with copper, shrimp-color, or gold cashmere, for carriage or opera wear.

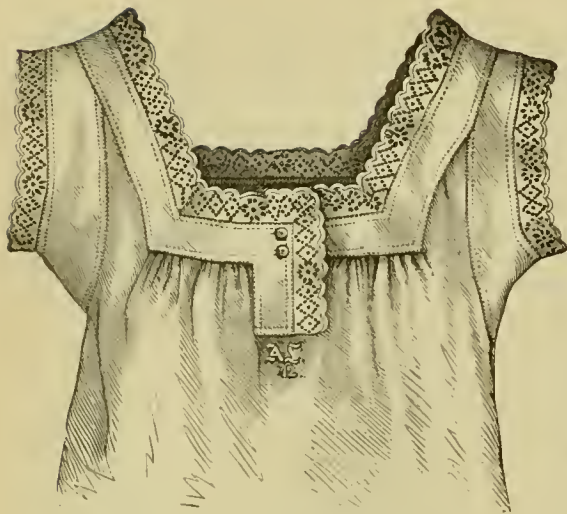
Is it that the hands of the modern woman of fashion are a trouble to her? It would seem so; for she refuses, even now that the necessity for it is gone, to be deprived of her muff. Accordingly, the daintiest creations of satin, chenille, and lace, called by courtesy muffs, are introduced. They are pretty little affairs, if somewhat useless; and afford Madame an opportunity to indulge any pet caprice she may have.

The spring bonnet is altogether a matter of taste. Be that taste simple or be it capricious, something will be found to meet it. For every-day wear, and to correspond with cloth costumes, the Langtry toque, is still in vogue, stylish hats, worn quite far over the face, of broad English shapes, trimmed simply with bands of velvet and oxidized buckles, are much worn. Among the new broad-brimmed shapes may be mentioned the Shepherd, the Lamballe, and the spoon-shaped poke. The Rubens retains favor, and is still elaborately trimmed with waving ostrich plumes, flowers, ribbons, and lace. Capotes with dotted chenille crowns, are among the novelties; also coronet-shaped bonnets with crowns formed of a net work of tinsel. Neat bonnets suitable for second mourning are made of black ottoman silk, the front of puffed silk crepe, the strings to match; with perhaps a cluster of white chrysanthemums at the left side. Lace, both plain and beaded, plays an important part, among the spring millinery goods. There is a noticeable effort to revive the Spanish style of having a fall of lace over the front of the bonnet, partly shading the face. It will be good news to many to learn that the popular Mousquetaire gloves can now be bought in silk, Lisle, and cashmere. Gants de Suede are more favored for spring wear than kid. Gloves a la Gillette have the wristlets formed of alternate stripes of kid and insertion. Silk and tinsel embroidered gloves come in for a share of admiration. The leading tints are, terra-cotta, crushed strawberry, beige, olive, tan, puce, ochre-yellow, dove-color, and silver gray. Both black and white Mousquetaires, very long, are fashionable; the former are worn with light costumes, the latter with dark. Among the novelties, is a long glove with the fingers cut half way off, called the dinner glove.

Slippers, cut extremely low, so as to display the hosiery, and with pointed toes, are the fancy of the moment. For evening, they match the dress in material and color. High French heels are no longer seen except on dress slippers. The heel popular for walking shoes, is broad and low. The Dieppe slipper is a novelty of the sandal order, except that a wide bow of ribbon does service in place of the leather straps.

MAY FORNEY.





HOME-MADE UNDERWEAR.

Ready-made underclothing has become an important branch of trade. Some of it is so substantial, so dainty, and so cheap, that it seems a waste of time to make undergarments at home. Still, some ladies prefer their own work, or that made under their direction; some wish to trim their underclothing themselves; some have accumulations of material to make up; and still others who have been disappointed in certain styles of ready-made garments, and desire to avoid a like experience in future. While these conditions exist, there will be such a thing as home-made underwear; and for those intending to make them the following hints are given.

The standard material is a good brand of white muslin; in choosing which, avoid a quality either too light or too heavy. Many ladies like linen for summer; but find it too cold for winter wear. There are several grades of linen; some choose the coarse texture, known as butcher's linen; because it does up so beautifully, surpassing muslin in snowy whiteness. In purchasing goods for underclothing, allow three yards, ordinary width, for a chemise; two, for a pair of drawers; six, for a long night-gown; and two, for an underwaist or corset-cover.

The favorite trimming for underwear is Hamburg embroidery; which comes in all widths, textures, patterns, and prices; some of it being very beautiful. Never put Hamburg edgings on a garment intended for downright, hard wear. Choose material that will last as long as the material upon which it is to be placed. A good garment

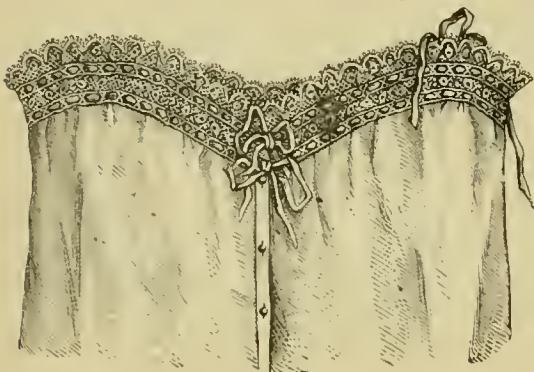


FIG. 2.

is often returned from the wash with the trimming hanging from it in ribbons. When examined, the ornamental part of the embroidery is found to be good, only the plain portion between it and the edge of the garment having given way.

Old-fashioned white embroidery, of which Hamburg is a machine-made imitation, consumed much time in making; but it wore as Hamburg never will. It may still be purchased in limited quantities; while some families have it in their possession as an heirloom, or a relic of their grandmothers' days; and some ladies are still adepts in this species of needlework. Those who are already able to utilize this beautiful, imperishable old work, may esteem themselves fortunate. Old-fashioned knit lace, crochet lace, tatting, of all kinds, ric-rac, and the pretty edges formed from medallion, serpentine, and mignardise or feather, braids—all of these home-made trimmings wear well, and are appropriate for home-made garments. Of the inexpensive laces used

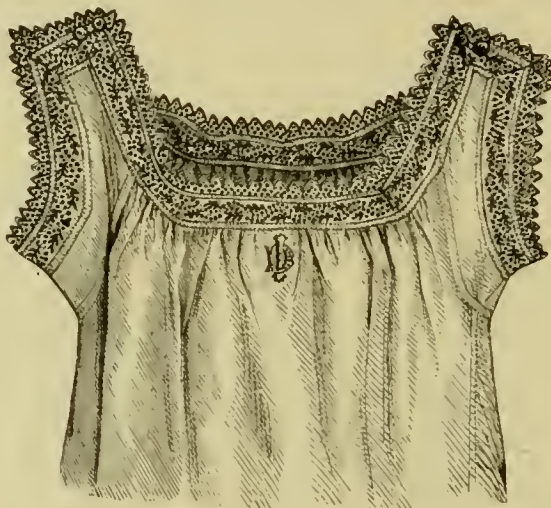


FIG. 3.

on underclothing, the most satisfactory are torchon, Irish crochet, Coventry ruffling, and everlasting trimmings—these latter are much better than their low price would lead one to expect.

A perfect-fitting chemise is among the rare things of this world. As no two figures are exactly alike, so no two ladies can agree upon what constitutes a satisfactory garment. One complains that a band hurts her shoulders; another, that a yoke or rather a sacque garment drags too low; another, that the sleeves do not keep in place. But it is possible to suit all tastes; and from the several models given, the ladies ought to be able to produce something suitable to each case. At Figure No. 3 we show a chemise with narrow, sloping yoke. The first illustration, is one with sloping yoke, and plain, closed sleeves. This chemise having an open front, will be found useful in nursing. These are trimmed with embroidery, though any other suitable trimming may be substituted. Figure No. 2 has neither yoke, band, nor sleeves; but is



FIG. 4.

shaped around the neck by drawing strings, and tied by loops or straps over the shoulders. The trimming is a frill of lace, and bands of lace insertion. Another chemise without yoke is a plain sacque, buttoned on the shoulder, the neck being held in place by a narrow band; the only trimming is pleating and a simple edging.

The wide-spread dissatisfaction with the old style of undergarments was one of the causes that led to what was known as the dress-reform movement, some years ago. That attempt proved a failure, since the chemise and the corset survive. But some sensible new fashions are in existence to-day, which embody all the good points of dress-reform, and may be considered to have sprung from it. Among these are combination-suits and improved corset-waists.

We have illustrated, at Figure No. 7, a combination corset-cover and petticoat; or it may be denominated a fancy chemise. It is similar to the princess chemise, already familiar to our readers; which resembles a short polonaise, with square neck and elbow sleeves. A garment of this kind takes the place of under-waist, chemise and short skirt. In the model before us, the strap-like sleeves are closed on the shoulder, and the bosom form is made by an inserted piece of the material, puffed and regulated by a drawing-string. This will be found an excellent model by ladies who dispense with corsets or padding.

An objection often made to the old style

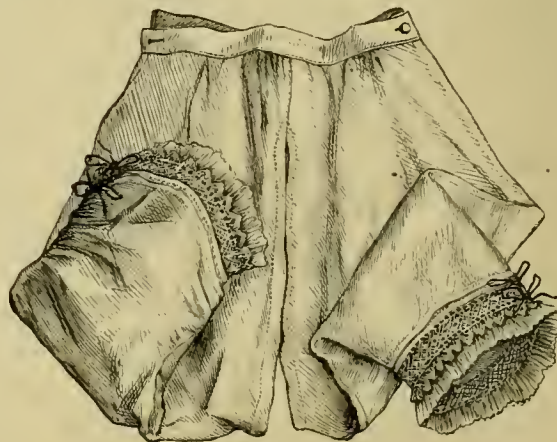


FIG. 5.



chemise, is, that it affords no protection to the back and shoulders; parts where so many persons feel the cold. Even a slight draught here is often very disagreeable.



FIG. 6.

This objection is met by making the chemise high in the back, with square neck. The neck may be made higher in front, and sleeves inserted, if desired.

At Figure 4 is shown a waist intended either to cover the corset, or to take its place. This garment is high in the back, with square neck and short sleeves; the puffed bosom-form is similar to that shown in Figure No. 7. The lower part of the waist is fitted to the form by means of darts, somewhat like a plain basque. Sometimes the puffing in front differs by being set into the sloping yoke above, instead of being regulated by a drawing-string; and the lower part of the body is fitted by narrow pleats, extending to the waist-line, forming darts where required.

Figures No. 5 and 10 represent drawers, which differ chiefly in their trimming. Drawers are now generally made open, as shown in Figure No. 5, and buttoned on

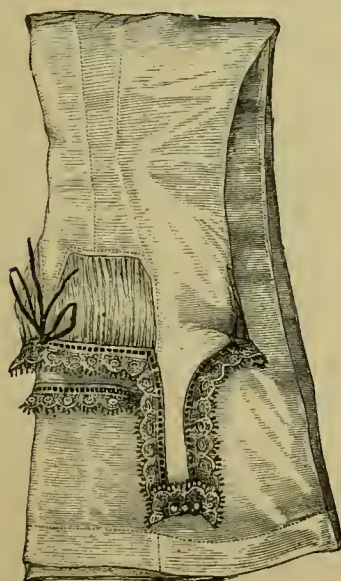


FIG. 7.

both sides; though they can just as well be fastened in the back by one button. In Figure 10, they are secured at the waist by straps of tape. Sometimes a yoke takes the place of a belt, and this is secured by tapes. In Figure 10 the hem, with its edging, hangs plainly over the knee; in Figure 5, the trimmed opening is pulled closely by drawing-strings. Sometimes the leg is finished by a band and a deep flounce.

It is sometimes desirable to trim a pair of drawers to correspond with the petticoat with which they are to be worn. Our illustration (Figure 9), shows such a set. The drawers, left to hang straight and simply hemmed, are finished by tucks and embroidery. The petticoat is edged with a deep flounce of similar embroidery, above which, upon the skirt itself, is a row of tucks, of the same width as those on the drawers.

White petticoats should be made shorter than dress-skirts, and gored in a similar manner; though with ample fullness in the back to allow for the bustle. They are finished at the waist, either with belts or yokes provided with tapes. These latter are preferred by ladies who are inclined to stoutness, or who cannot bear much weight upon their hips. Of ordinary width goods

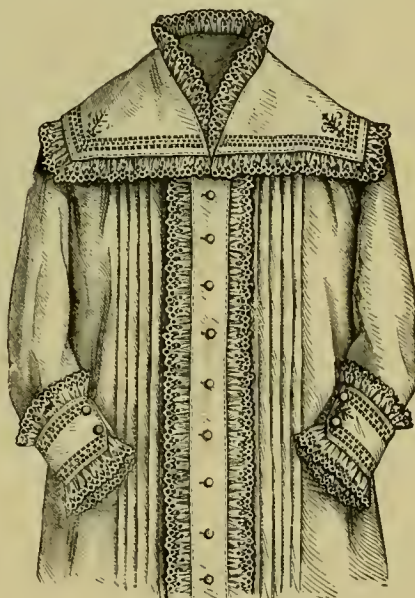


FIG. 8.

it takes about five yards for a white skirt. Muslin is the material generally employed. Figure No. 7 represents a petticoat made of white pique. It is trimmed with a flounce of embroidery and torchon lace.

The long night-gowns shown at Figures 6 and 8, if shortened and hemmed below the waist, will answer equally well for dressing-sacques. Figure 6 has a pointed collar, pleated front, and flowing cuffs; and opens but a short distance; while Figure 8 has a rolling collar, inserted plastron, opens its entire length, and has full sleeves with sloping cuffs. A variation of this pattern is to make it with a V-shaped neck, deep yoke and close-buttoned sleeves; still having it open all the way down the front. The trimmings of these garments may be varied to suit the individual taste.

These illustrations require little detailed explanation; any seamstress of moderate

ingenuity ought to be able to copy any model shown. A good plan would be to cut and fit a plain pattern of the garment desired, and then modify it so as to correspond with the picture.

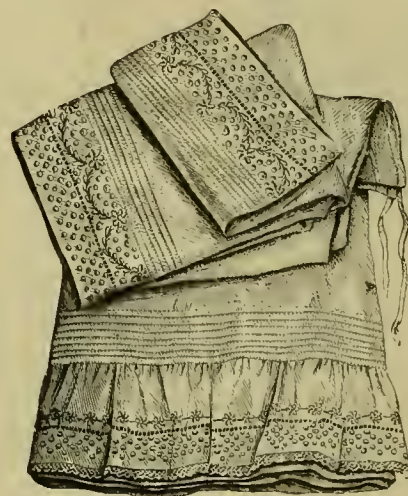


FIG. 9.

Never spoil a nicely-made garment by using ugly, clumsy buttons. Put on porcelain buttons only where they will be out of sight. Every button intended to show should be ornamental, and nothing is so pretty as pearl. A very fair quality of pearl buttons can be purchased at a reasonable price, and will last a lifetime; changing them from garment to garment. These buttons are sometimes spotted; but this detracts only from their price, and not from their beauty or utility. Where drawing-strings are to be seen, use soft, white ribbon, which can be removed before the article is sent to the laundry. Colored ribbon may be considered too glaring by many, though it may suit the taste of some.

In making underwear use good sewing cotton; for poor cotton is poor economy, since the garment will only wear out the sooner in consequence. For ordinary sewing use No. 40 or 50; for coarser, No. 30,

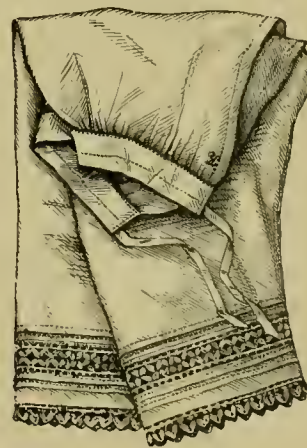


FIG. 10.

and for finer, No. 60 or 70. Take good, solid seams, whether sewing by hand or machine, and botch nothing. Fell the raw edges of seams, wherever possible. And remember it always pays to take pains.

M. B. H.



## HOW TO MODEL IN CLAY.



THE taste for modeling is born with us; that is to say, every child, who is truly childlike, manifests a strong desire to manufacture mud pies as the very first performance in life. In

some this taste remains after the pinafore days are over, and the juvenile modeler of unwholesome-looking puddings develops into the sculptor of the age. It is only the few, however, who have genius sufficient to impress an individuality upon the common clay, and rank among great artists; but anyone possessing a knowledge of drawing and an eye for form, can model and make very pretty things with scarcely more diffi-



FIG. 1.

culty than she experienced over the original mud pies, or the snow men of school-days.

Clay modeling is a very simple art indeed, and particularly pleasant in its working, being, like the infantile productions, nearly all done with the fingers. Fingers were made before tools, so it is the art nearest to nature. The few tools necessary are of the simplest. They are merely little carved pieces of boxwood, and can be bought at any art-shop. Three of these are quite sufficient for an amateur.

The first is shaped at each end like miniature fingers, and is of two sizes; this is carrying out the finger principle for use where the human digit is too large or clumsy; it works into nostrils, ears, inside of curls, etc.

The second has one end shaped like a saw, and the other end like a spud with flattened teeth. This is useful in combing hair and forming the lines of drapery.

The third is shaped like the first, only that the fingers should be flattened, for use as a smoother of the skin, drapery, etc., and also handy as a wooden knife for cutting pieces off the clay.

These three tools, which practically make six, will be found all that are needful, as the operator will discover when she has attained to a little skill in the using of them.

The great thing to be remembered is, to procure old clay; new clay, such as we can dig up in many soils, is useless to a beginner, as it cracks and will not work

kindly. Sculptors use the same clay over and over again; the more it is worked the better and easier to work it becomes. Let the modeler, if she has a sculptor friend, beg from him a piece of this old manipulated clay, so that she may commence her work without unnecessary drawback.

Suppose that, as an easy first attempt, she intends to make a profile medallion, let her do it in the following manner: Get an old tea-tray or large board, and spread the clay over it to the size and shape required, leaving a mound in the centre; the mound may then be roughly worked into the likeness of the face, leaving the hair rough, and smoothing skin parts with the fingers. The tools now continue the work, going into the corners, etc., as before stated, fining up the face, waving the hair, and doing everything that the fingers are unable to do. The worker will soon discover how to use the tools satisfactorily.

Statuettes are made on the same principle as the medallion; they have to be worked into shape by the hands, and then finished with the tools.

Our three illustrations were drawn expressly for the beginner in clay modeling as being suitable subjects, easy to copy. The flowers, fruit, and foliage upon the vase and the jar, are to be made separately and then attached to the vessels with a paste made of clay and water.

There is really very little to be learned from any teacher but practice, and that, with a naturally correct eye, will soon show good results. A great consolation in modeling, is that a mistake is so easily rectified; the sculptor may practice the subject over and over again, using the same piece until she is pleased with it.

When the model is complete, the next thing is to preserve it in plaster, as it cannot be kept permanently in clay. This casting is rather a difficult matter for amateurs, and scarcely worth the trouble of doing oneself, since it is a mechanical process. It is best and cheapest to have the plaster mould of the clay model taken by a workman used to such things; also the

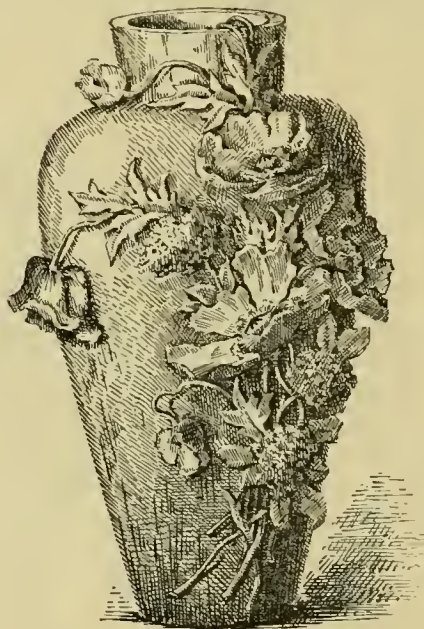


FIG. 2.

plaster casts—which of course may be multiplied *ad libitum* after the mould is once taken—had best be done by the same hand, as it is a very messy job. When a satisfactory mould has been taken, the clay model can be broken up and used again.

It is important to bear in mind, that clay must never be allowed to get dry, else it is utterly spoiled and can never be made to work properly again. The model, while in process, must be wrapped up in a damp cloth when not being worked; soft stuff is best, as it lies in all the crevices. The cloth must not be allowed to get quite dry. Any piece of clay not in use should be rolled up in a wet cloth and kept in the cellar.

Of course, marble statuary is not even suggested here, it is such a totally different proceeding, and quite independent of clay modeling—at least it was so in the days of Greek art, when a sculptor took a block of marble and hewed out an Apollo, without the lazy measurements of modern times. But the maker of models, as above described,



FIG. 3.

will find she has got her eye and hand into capital training for the higher art, if she ever wishes to take it up; and, meanwhile, she can produce exquisite things with her clay and plaster.

HELEN S.

## SHEEPSKIN MATS.

After picking from the wool all the dirt that will come out, wash the skin, while fresh, in strong soapsuds. A tablespoonful of kerosene in three gallons of water will aid in removing the impurities. Renew the suds until the skin is white and clean. Then dissolve a half-pound each of salt and alum in three pints of boiling water; put in enough water to cover the skin, and let it soak for twelve hours in the solution; after which, hang on a line to drain. When nearly dry, nail it, wool side in, on a board, or the side of the barn, to dry. Rub into the skin an ounce each of pulverized alum and salt-petre. After an hour or two's rubbing, fold the skin sides together and hang it up for three days, rubbing it every day. With a blunt knife clear the skin of impurities, rub with rotten-stone and trim into shape; and the result is a doormat that will last a lifetime. If it is to be dyed, put the dye, into an inch-deep vessel, and lay in the skin smoothly, with the wool-side down. After coloring, again stretch the skin to dry, and then comb with a wool or cotton comb.

F.





## TERMS IN DRESSMAKING.

*Aigrette*.—A tuft or plume, like that of a heron.  
*Agrafe*.—A clasp like those on cloaks; frequently used to signify an ornament confining some part of the trimming of a dress or bonnet.  
*Applique*.—A species of embroidery, done by cutting out figures from one fabric and sewing them on another; transfer work.  
*Arabesque*.—A figure like those used in Arabic, Persian, or Moresque designs.  
*Armure*.—A fabric in which the surface is closely covered by tiny raised figures woven in the stuff; which stuff may be either silk, wool, or cotton.  
*Arrasene*.—A soft, flexible, satin cord, much used for embroidery.  
*Balayuse*.—An under flounce or pleating, used to support a train; it is usually made of muslin and lace.  
*Battlements*.—Square tabs, used to finish the edges of basques, tunics, and flounces.  
*Blouse*.—A loose bodice, so called from the shirt or blouse worn by French workmen.  
*Bouffant*.—Meaning that the part spoken of is much puffed out.  
*Boullionnes*.—Upstanding puffs, like the tarlatan ruches worn by widows; to which the term was originally applied in millinery.  
*Boquet bow*.—A new style of bow, made of

many-colored ribbon, with green intermixed; it is worn instead of a corsage bouquet.  
*Bretelles*.—Long pieces of trimming, extending over the shoulders and forming V's, back and front on the bodice.  
*Breton bodice*.—A fancy jacket, similar to those worn by the Breton peasant women.  
*Capote*.—A small, close-fitting bonnet.  
*Casaque*.—A jacket of a different material from the skirt, and in shape somewhat like an officer's dress-coat.  
*Checkered*.—Woven in large regular squares, like those of a checker board.  
*Chic*.—An untranslatable term, signifying, the perfection of "style" which word is the nearest equivalent for it in English.  
*Chicoree*.—A very full ruching used as a finish for dress skirts and pelisses.  
*Chemise Russe*.—A pleated blouse waist, much liked for morning dresses, and for children's wear.  
*Chene-shot*.—Spoken of fabrics when the warp is of one color and the woof of another; the hue of such goods varies according to the light.  
*Coiffure*.—The arrangement of the hair; the head dress.  
*Coulisses*.—Shirtings.  
*Cordelières*.—Ornaments made of cord.  
*Corsage*.—Dress waist.  
*Coquilles*.—Shell trimmings.  
*Crenelated*.—Cut out on the edges; scalloped or slashed.

*Crepe*.—Crimped or fluted.  
*Cuirass*.—A closely-fitting bodice extending over the hips; like the cuirass worn by knights in armor.  
*Damasse*.—Any fabric having a raised figure, like damask.  
*Decollete*.—Low-necked.  
*Ecu*.—The color of unbleached muslin or linen.  
*Faille* (pronounced faye).—A heavy, soft silk without any visible cord.  
*Ficelle*.—The color of unbleached flax.  
*Ficelle Lace*.—A lace woven of fine cord.  
*Fichu Lace*.—An arrangement worn around the neck, and extending over the bosom.  
*Flot*.—A bow formed of long loops and ends.  
*Fourrageres*.—The military fastenings formed of cord, called frogs.  
*Gilet*.—A vest.  
*Gros-grain*.—A silken fabric closely woven in fine cords.  
*Guimpe*.—An in-set yoke of a different material from the dress; so called from a nun's kerchief or stomacher.  
*Jabot*.—A spiral arrangement of trimming, usually of lace or ruffles; so called from the shirt ruffles formerly worn by gentlemen.  
*Jupe*.—Short skirt.  
*Jupon*.—Underskirt.  
*Kilt*.—Wide straight pleats all turning one way, like those in a Highlander's kilt.  
*Knife pleats*.—Very fine pleatings supposed to resemble the edge of a knife.  
*Lavcuse tunique*.—Washer-woman's overskirt; so called because the front is turned back, as a washer-woman pins up her dress while bending over the wash tub.  
*Marabout*.—A soft chenille trimming, which has the appearance of moss.  
*Moire*.—Watered silk, of which there are two distinct varieties: moire antique, with large waves; and French moire, in which the waves are small and sometimes broken.  
*Neglige*.—Undress costume; dressing sacque or wrapper.  
*Ottoman*.—A fabric woven in heavy cords, like the old-fashioned reps.  
*Paletot*.—A walking or riding jacket.  
*Paniers*.—Full, bunched-up drapery on the hips.  
*Parements*.—The facings of a garment.  
*Pelerinc*.—A shoulder cape.  
*Pelisse*.—A long, tight-fitting garment, worn as a wrap.  
*Pekin stripes*.—Stripes in which the material varies; a stripe of velvet alternating with one of silk, satin, moire, or wool; one of moire, with silk, satin, or velvet; and so on.  
*Plastron*.—A separate piece put down the front of either the skirt or bodice or both. The vest-piece; the breast plate.  
*Plisse*.—Laid in small pleats.  
*Pompadour*.—Cut square in the neck, after the manner seen in the portraits of Mme. de Pompadour.  
*Pompon*.—A soft, fluffy ball of silk or wool.  
*Polonaise*.—An overdress, with waist and skirt in one.  
*Postillion*.—The long, narrow, basque back, copied from that of a jockey's jacket.  
*Pouf*.—A soft, loose, puff.  
*Pschutt*.—A newer word than *chic*; meaning the same.  
*Redingote*.—A long, straight polonaise; somewhat like a man's great-coat.



*Revers.*—Pieces turned back on the garment, like the lapels of a coat.

*Roi de Rome collar.*—A deep, round collar; like that worn by the King of Rome, in his pictures.

*Rose Pleating.*—A very full box-pleating caught through the middle of each centre pleat, to form a full rosette.

*Self trimmings.*—Trimmings made of the same material as the dress.

*Side pleatings.*—Pleats all turning the same way; narrower than kilts and wider than knife pleatings.

*Soutache.*—Narrow braid used for embroidery.

*Surah.*—A soft, twilled-silk fabric.

*Tablier.*—The front of the dress-skirt.

*Torsade.*—A fancy twist.

*Tournure Bustle.*—Fullness at the back of the dress, below the belt.

*Touterelle.*—A pretty little knot or twist in trimming.

*Tricot.*—A fabric so woven as to give the effect of fine knitting.

*Tunique.*—The over-skirt.

*Turretled.*—Cut out in alternate squares and spaces, like the turrets on a castle.

*Velours.*—A corded fabric, heavier than gros-grain and not so heavily repped as ottoman.

*V'site.*—A mantle that is short enough to display the costume, when worn with full dress.

MRS. H.

### SPRING JERSEYS.



HE term, Jersey, was originally applied to the knitted or woven seamless jackets, which perfectly fitted the form; but now the name includes all such corsages in pliable and elastic goods as are cut so as to fit the figure as closely as possible, having only such seams as absolute necessity demands.

The front of the street Jersey is of stockinette or other "giving" cloth; not hemmed, but, being cut wide over the bust, is curved out so as to fit the waist, and again graduated for the basque skirts. It must be neatly faced, to give finish, as well as to give support for the buttons and button-holes, with which this light and easy garment is usually closed.

This spring, Jerseys of bright and delicate cashmeres, and other all-wool goods will be worn, with skirts of all manner of fabrics, including the heavy ones; such as those of velvet, plush, satin, silk, and brocade. These Jerseys are made without trimmings, except the finish of lace frill at the throat, and in the sleeves. Sometimes, however, fancy suggests the addition of a lace jabot, or loops of satin ribbon on the shoulder, and in place of a brooch.

Regular Jerseys are still woven or knitted in worsted or in silk. As their wonderful elasticity adapts them to any form, agreeing with their marked sizes or measurements, one must be very particular, to have the shape of the corset or underbodice over which they are to be worn, perfect in all the proportions; so that the Jerseys may be elegant and shapely, which is the effect desired.

The silken Jerseys come in all the fashionable colors and new shades, and are considered very dressy. The novelties are the beaded Jerseys, which are literally covered with tiny cut beads, knitted in to the silken loops so as to show on the surface. A choice specimen, of pale pink, sparkles with crystal beads, as if covered with diamonds. A rich cardinal Jersey is dotted with black cut jet; one, in fawn color, shows star designs in shaded blue steel; and still another, in cream, is luminous with radiations from thousands of iridescent beads.

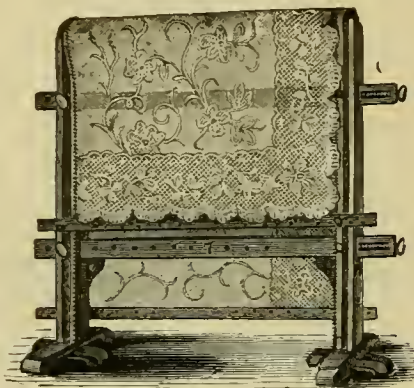
Very effective and odd Jerseys have the silk foundation in one color, while the beads illustrate all the popular tints or shades of that special hue; as in a Jersey combining all heliotrope shades in the beads, on a ground of pale lilac; while on an ecru ground, more than twenty different degrees of brown sparkle; and amber and old-gold beads illuminate dark green, blue, and red.

Some Jerseys are made brilliant by the addition of lines of silver, gold, bronze, and steel, knitted in, and alternating or mingling with rich or pale colors. Very pretty are those in gold and silver, or in the pale gray silk, usually known as silver-gray; which shows to great advantage in gas, or in any artificial light.

For evening wear, handsome Jerseys are made of embroideries and of laces. These may be considered seamless, although they contain many seams where the inserting stripes or bands are sewed together; their perfection in fit being attained by the judicious arrangement of the various widths of embroidery or lace insertings.

When made of Swiss or mull needlework, or of Hamburg, the Jerseys are finished with embroidery in suite; while those composed of lace bands are trimmed about the edges with quillings, or frills of suitable widths in laces of the same kinds; and the designs, as the insertings forming the bodices, which are to be worn over under-Jerseys, in silk or satin of appropriate and becoming colors.

MARV E. LAMBERT.

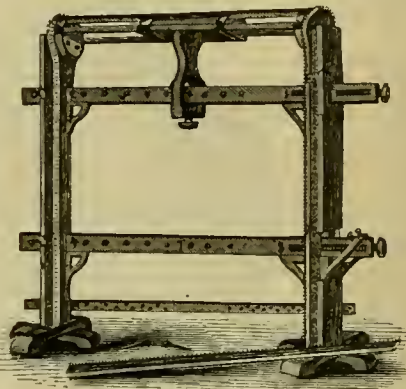


### HOW TO DO UP LACE CURTAINS.

There is no reason why lace curtains should not be done up at home, for although many persons suppose it to be a difficult task, the *modus operandi* is really very simple, if somewhat tedious.

When the curtains are first taken down, shake them thoroughly, in order to dislodge the dust which is sure to be lurking in their

meshes. This must be done gently, so as not to tear them. Then hang them out of doors, over two lines, close together, and brush well with a dust-brush. When this has been done, put them, one at a time, into a tub half full of tepid water, to which ammonia has been added in the proportion of a tablespoonful to every pailful of water. Let them soak for twenty minutes, turning them over every few minutes, meanwhile;



then wring out gently, and repeat the process with a fresh tub of water. Continue this until the water is no longer soiled by the curtains, and the lace looks clear and white. If they are very yellow from lying, make a strong suds with any good soap, and put them in it in the sun, turning them over again and again; so that the sun may shine on all parts of them. Three hours of sunlight ought to bleach them; though many people expose them twice as long. Now, if you choose you may scald them, but it is really not necessary, since by this time the lace should be perfectly clean. Rinse in clear water, and then in blueing water, which should be strained to prevent streaking or spotting. Lace held up against the light loses the blue tint, so it should be made of a deeper blue than other fine white fabrics. Blue the starch also, and have it very thin; stiff lace is altogether out of style; many people do not starch their curtains at all. However, they look the better for a very little starching.

They must now be stretched to their original length and breath, and every scallop pinned in place, in order that they may dry properly. The old method was to stretch them on sheets laid on the carpet; a process trying to weak backs, and scarcely pleasant to strong ones. A far better plan is to use a frame like that seen in our illustrations, which frame may be made by any carpenter. It should be made with holes at the point of intersection, and pegs for joining, so that it may be taken apart when not in use. By having several holes at each end of the pieces, the size may be graduated to fit the curtain which is to be dried. Cover the bars of the frame with Canton flannel or ticking, sewed on, since tacks, after being wet, are apt to rust and stain the lace. The lace is to be pinned to the flannel.

It is well to measure the length and breadth of the curtain before wetting, since then it can be stretched to precisely the proper length. The curtain must be pinned on the frame while wet, since dry lace cannot be stretched without injury to the fabric. Lace should not be ironed.

L. M. H.





THE BREAKFAST CUP.

The feature of the American breakfast-table is the invigorating cup of coffee. Fully one-half of the coffee produced in the world is grown in Brazil, chiefly in the southern portions of a mountainous district about two hundred miles in width. The soil lying upon the hillsides is yellow, sandy, and undrained.

The coffee trees are evergreen, and average fifteen feet in height. They are covered during a large portion of the year with fragrant white blossoms. The coffee bean is simply the pit of a palatable fruit, almost as large as an ox-heart cherry. The harvests are gathered by women, who carry baskets upon their breasts, and often a baby on their back at the same time. Think of that, ye coffee drinkers!

Many people prefer Old Government Java to any other variety in the market, but my choice is a mixture of Mocha and Maracaibo.

Care should be taken in the roasting process; which should be done twice a week to get the best flavor. The green coffee should be carefully picked over, and shaken in a colander to free it from dust, and then rubbed in a cloth. If purchased already burned, and even ground, one is likely to get dust and chaff as well. While roasting, it should be stirred constantly; and when the bean becomes crisp enough to pulverize, stir in a piece of butter the size of a walnut; and put the coffee, steaming hot, into a tight canister for use.

After quality, quantity is the next consideration. Allow one tablespoonful of coffee for each person, and one for the pot. The water should be at the boiling point, and the pot thoroughly cleaned and scalded. The relative proportions respecting the quantity of water used vary from one pint to one quart to an ounce of ground coffee; taste and experience alone can decide.

For making, put the ground coffee into a bowl, with just enough cold water to moisten it thoroughly. Beat an egg, shell and all, and mix it well with the coffee before putting it into the heated boiler; pour over it the boiling water, stir frequently, and let it boil until the grounds sink. A dash of cold water will facilitate the settling process, though after fifteen

minutes boiling the grounds sink readily, leaving the liquid strong, fragrant, and clear.

A test of the purity of coffee is, that a teaspoonful of genuine ground coffee thrown into a tumbler filled with cold water will float upon the surface; if adulterated, it will sink at once.

To settle coffee without eggs: put the ground coffee to soak over night in a tea-cup of water; in the morning, add more water, and put it on to boil for fifteen or twenty minutes; then fill in what water is necessary, and set the copper pot on the stove. In fifteen minutes it will pour off as clear as amber.

How strong should coffee be taken? is an inquiry of much practical importance. How much should be taken at a meal? is scarcely of less moment. Coffee, like any other beverage, may wholly ruin the health; as certainly as may the use in excess of wine, cider, beer, or any other stimulating drink. There is only one safe plan of using coffee, and that is, take only one cup at the regular meal, of a given, unvarying strength; and never, under any circumstances except of an extraordinary character, exceed that quantity, frequency, or strength. In this way it may be used every day for a lifetime, not only without injury, but with greater advantage than an equal amount of cold water; for the simple reason that nothing cold should be taken at a meal, except by persons in vigorous health.

When properly made, there is nothing more delightful than the aroma of coffee; for it is not only agreeable in itself, but is also associated in our minds with the exhilaration it has produced; until by force of habit, the mere thought of it is enough to raise the spirits.

SIDNEY EARLE.

### MEAT MARKETING.

The best meats are from well-fed, full-grown animals that have not been overworked or hard-driven; the flesh is fresh in color, firm, but not hard to the touch, and the fat is white and solid, and laid thick upon the back and about the kidneys. The flesh of an animal which has been slaughtered while tired and overheated has a dark, dull, and congested appearance; and even if the fat is abundant and well-placed, it shows a soft body and a yellowish hue, as contrasted with the solid consistency and clear white of healthy fat. To the palate the flesh of full-grown and well-fed animals in good sanitary condition is highly flavored, and firm but tender; on the other hand, the flesh of ill-fed creatures is tough, hard, and tasteless.

The best quality of beef is of bright-red color, with firm flesh abundantly surrounded and intersected with lines of yellowish-white fat; the second quality has whiter and less-abundant fat, the color of the flesh is paler, and its textures less firm, and the outer skin is rough and yellow. Poor beef is dark-red, gristly, tough to the touch, and covered with a scant layer of soft, oily fat. Fresh meat of all kinds has a clean appearance and a sweet smell; that which is discolored or has a musty or

tainted odor should not be used; no amount of washing will restore its sweetness.

Prime mutton has bright red flesh with a great deal of hard, white fat; the second quality is dark red in color, and the fat is softer, less abundant, and more closely joined to the flesh; the poorest kind of mutton has pale flesh, and very thin white fat, and the flesh easily cleaves away from the bones; diseased mutton has soft, dark flesh of loose texture and yellow, waxy fat. The best lamb has delicate rosy flesh and white, semi-transparent fat. The flesh of the second quality of lamb is soft, rather red, and coarser in grain, and the fat is scanty; the poorest lamb has yellow fat, and lean, flabby, red meat; it keeps but a short time. If the kidney-fat of lamb is soft and moist, it is on the verge of spoiling.

Good veal is of a light flesh-color, with abundance of hard, white, semi-transparent fat; the flesh of the second quality is red; the fat is whiter, coarse in grain, and less abundant; the poorest kind has decidedly red flesh, and very little kidney fat. "Bob-veal," which should never be eaten, has soft, flabby, almost gelatinous flesh of a sticky consistency.

The best pork has a fresh pink color and firm white fat; the second quality has rather hard, red flesh and yellowish fat; the poorest kind has dark, coarse-grained meat, soft fat, and discolored kidneys; measly pork, which is very dangerous food, has little dark kernels imbedded in the fat. The flesh of stale pork is moist and clammy, and its smell is unpleasant. All pork should be very thoroughly cooked, and never much eaten in summer. It is a palatable and nutritious, but rather indigestible meat. Bacon makes a pleasant relish, and possesses the antiseptic qualities of the salt and smoke employed in curing it. Salt pork, also called pickled pork, is a good adjunct to vegetable food, and is largely used in localities distant from markets.

All meats should be hung up, not laid on shelves or dishes; they waste about one-tenth of their weight by long hanging. Meats for roasting may be kept longer than those used for boiling. Veal and pork may be kept one day; lamb, two days; beef, mutton, venison, bear, and buffalo meat, four days. In winter the time indicated may be doubled, and in clear, freezing weather, trebled. Mutton and venison may be hung for six weeks in the winter.

While beef, mutton, veal, and pork are in market all the year, they vary in excellence with the season: beef and mutton are in the best condition in the winter and early spring; veal is prime in fall, winter, and spring; and pork in winter and early spring. All healthy meats have the flesh well-grained or marbled with fine lines of fat running through it, and a thick layer of fat next the skin; the kidney-fat or suet is hard and abundant; if this suet is scanty, oily, and very stringy, it shows that the meat is poor. The kidney suet of good beef is clean, solid, and sweet in flavor; its melted fat, called "drippings," contains very little water, and makes an excellent frying-fat, the effect of which is slightly laxative, especially if used in combination with vegetables. Pure lard is white, smooth, and without any flavor or odor.

J. C.



# PARSIFAL POTPOURRI.

Arranged for the "QUARTERLY."

WAGNER.

*Vivace.*

*pp* *Ped.* *p* *Ped.* *p* *Ped. sempre p*

*cresc.* *poco f* *p* *Ped.*

*Ped.* *cresc.* *sempre p* *Ped.*

*cresc.* *cresc.* *piu f* *piu f* *Ped.*

*rit.* *f* *m.s.* *ff* *dim.* *m.s.* *dim.* *dolce.* *tr*

*Ped.* \*



First system of musical notation (measures 1-6). The key signature is three flats (B-flat, E-flat, A-flat). The first measure includes the markings *dim.* and *sempre.*. A triplet of eighth notes is marked with a '3' and a trill is marked with 'tr'. The system concludes with a repeat sign.

Second system of musical notation (measures 7-14). The key signature remains three flats. The first measure is marked *p*. The system concludes with a repeat sign.

Third system of musical notation (measures 15-22). The key signature remains three flats. The system concludes with a triplet of eighth notes marked with a '3'.

Fourth system of musical notation (measures 23-30). The key signature remains three flats. The first measure is marked *pp*. The second measure is marked *dolcissimo.*. The fifth measure is marked *p* and the sixth measure is marked *dolce.*. The system concludes with a repeat sign.

Fifth system of musical notation (measures 31-38). The key signature remains three flats. The system includes several triplet markings with a '3'. The sixth measure is marked *dolce.* and the seventh measure is marked *pp*. The system concludes with a repeat sign.

Sixth system of musical notation (measures 39-46). The key signature remains three flats. The first measure is marked *dolciss.*. The system concludes with a repeat sign, followed by a final measure marked *rall.* and *cres.* with a common time signature 'C'.



*Andante.*

8 .....



First system of musical notation (measures 1-5). The key signature is one sharp (F#). The first measure is marked *poco f*. The second measure is marked *dim.*. The third measure contains a triplet of eighth notes. The fourth measure is marked *p*. The system concludes with a *Ped.* instruction and an asterisk.

Second system of musical notation (measures 6-10). The first measure is marked *p*. The second measure is marked *poco cresc.*. The system concludes with a *Ped.* instruction and an asterisk.

Third system of musical notation (measures 11-15). The first measure is marked *f*. The second measure is marked *p*. The third measure contains a triplet of eighth notes. The system concludes with a *Ped.* instruction and an asterisk.

Fourth system of musical notation (measures 16-20). The first measure is marked *dolce.*. The second measure is marked *p*. The third measure is marked *poco cresc.*. The system concludes with a *Ped.* instruction and an asterisk.

Fifth system of musical notation (measures 21-25). The first measure is marked *f*. The second measure is marked *dim.*. The system concludes with a *Ped.* instruction and an asterisk.

Sixth system of musical notation (measures 26-30). The first measure is marked *p*. The second measure is marked *pp*. The third measure is marked *ppp FINE.*. The system concludes with a *Ped.* instruction and an asterisk.





We purpose making it as safe and pleasant, and in every way as satisfactory to shop by mail as in person at our counters. We take all possible care to avoid errors, and when one occurs, it is corrected at once. The following instructions will be found useful to those contemplating fireside shopping.

When writing to us, be sure to have your name, post-office, county, and State, written plainly. Full and legible addresses, besides greatly facilitating business, insure prompt attention. Illegible orders and imperfect addresses are necessarily attended to last. Always sign the same name, as much annoyance is often caused by our not knowing that Mrs. Mary Smith and Mrs. John Smith are 'the same person. In ordering silks, dress goods, and similar fabrics, it is always best to use the order-sheet which accompanies the sample envelope. After making out your order, it is advisable to look carefully over it to see whether it is correct. It takes but a moment, and often prevents much after trouble.

State definitely whether your order must be filled exactly as per sample, or whether we can use our judgment in selecting a substitute, if the goods ordered should all be sold.

We make no charge for samples of any kind of goods, even the most expensive, and for that reason we request you, when writing for them, to be very explicit in stating exactly what is wanted—the width, price, quality, color, etc., so that we can send you just what you need instead of a great lot of samples that are of no use to you and cost us considerable money.

It is not necessary to mutilate the QUARTERLY by cutting out the engravings or descriptions of goods to forward to us. We will understand what you want just as well if the page containing the article desired is given and the price is stated.

Our stock changes so rapidly that it is not advisable to order from samples that have left our establishment longer than a

month. Send for new samples, or give us the privilege of selecting the goods nearest to the preferred sample.

Balances due to customers will be remitted on the day their order is filled.

It is never safe to send money in ordinary letters. The safest and most convenient form of remittance is by POST OFFICE ORDER, which you can obtain for the exact amount desired. There is absolutely no risk of losing your money, because no one can use a postal order except the person to whom it is made payable; and, if lost, stolen, or destroyed, we can get a duplicate when you inform us of the office where it was issued, the number, date, and amount, of which always make careful memoranda before sending the order.

Letters can be REGISTERED at the post-office, and though remittances made this way are not so safe as by postal order, yet they are far safer than by open mail.

BANK DRAFTS on New York, or Philadelphia, or any principal city, can be had at all banks. They are safe to send, because, if lost or stolen, the bank will issue a duplicate when satisfied of the loss.

CHECKS, unless certified, should always be accompanied by good Philadelphia references.

Postage stamps of any denomination will be received in payment for orders amounting to one dollar or less.

When orders are not accompanied by the money, the goods will be shipped C. O. D.

If you do not hear from us within a reasonable time after sending for samples, or ordering goods, send a letter of inquiry, enclosing a duplicate of your former request, or order, and stating whether it contained money, and, if so, the manner in which the remittance was made.

Packages weighing four pounds or less, can be sent by mail; and, when registered, almost absolute safety of delivery is assured. Always state in your order how you desire the goods shipped, whether by mail, express, or freight. If by freight, state the line, when possible; if by mail, enclose sufficient in stamps or money to cover the cost of postage, at the rate of one cent per

ounce, and an additional ten cents if you wish the package registered.

We strongly advise our customers to order all valuable parcels to be sent by express, as the companies are responsible and will pay for the goods if lost.

We are always willing to exchange goods which do not please after being received, provided they are returned to us in perfect condition. In returning them by mail they must be wrapped so that the contents of the package may be examined at the post-office without having to cut the wrapper or the cord with which it may be tied. If tied with string, a slip knot, and not a hard knot should be made. The package must not be pasted or sealed. An envelope notched at the corners is not a proper wrapper. Writing of any kind must not be enclosed in the package, but the name and address of the sender may be written on the outside. Any violation of these regulations subjects the package to letter postage, which, in many cases, exceeds the value of the goods. When you return goods always write us about them on the same day.

SAMPLE OF DRESS GOODS.



Our samples of all textile fabrics are put up by machinery of our own invention, in little paper-covered books, as shown in the above illustration. Each sample book contains all the shades and styles of the fabric, and printed upon it are the actual width and price; and whether silk, wool, silk and wool, and so on.

Orders in which the selection is left to our judgment are always filled in the most careful, experienced, and intelligent manner.





### SILKS, VELVETS, AND PLUSHES.

Our offerings this season in these goods alone amount to more than a quarter of a million dollars, and are unprecedented both in the immense size of the stock and its wonderful variety. The stock is now fully ready for examination, and should be inspected by every lady within reach of Philadelphia.

All of our novelties in silk textures were selected by our buyer in person at Lyons, Paris, and Zurich; and the collection on exhibition embraces many unique things that will be found nowhere else on sale in America. The prices are believed to be below all competition.

Our silk department, although one of the most important in the house, occupying, as it does, one hundred and fifty feet of counter room, from the nature of its goods, can be made but a small feature in the *QUARTERLY*. To enumerate the different kinds, qualities, styles, and prices of all the silk fabrics sold by us would be useless, as nothing can be told of the beauty or worth of such goods by printed descriptions. To all who request, we will send samples free of charge, asking only that the kind of goods, range of prices, and colors wanted, be explicitly stated.

In buying silk fabrics, we devote as much time to the investigation of the wearing qualities, as to the selection of coloring and styles.

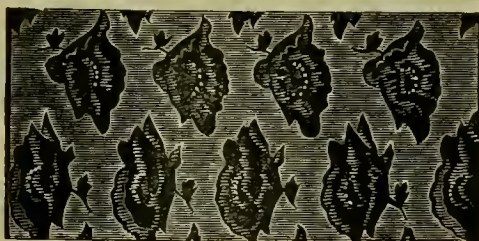
Whenever we discover that a manufacturer so loads the fibre of the silk with chemicals that the woven fabric cracks or becomes shiny, when worn for a length of time, we refuse to offer them to our customers; discarding the goods, no matter how beautiful they appear to the touch, or how rapidly they sell. We believe we have not a piece of silk, satin, velvet, or plush on our shelves that will not give satisfaction, when submitted to the test of wear.

Nothing advertises the seller of silks so widely as to have the goods sold to give satisfaction to the wearer, and to this we attribute the enormous and constantly increasing business of our Silk Department.

### ALL-SILK LYONS BROCADE.

The following engravings are fac-similes of the figures of an all-silk Lyons Brocade, at \$1.50 per yard. The goods are 22 inches wide and of heavy and firm weave, the figures standing out in bold relief. A similar quality has never been sold under \$2.00 per yard.

In ordering, please designate the pattern wanted by the figures under the engravings.



Pattern, No. 1.



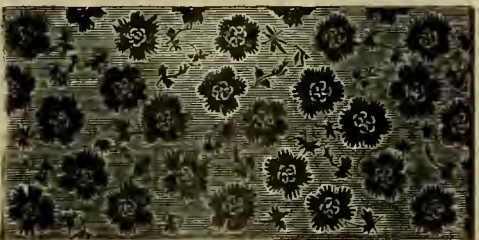
Pattern, No. 2.



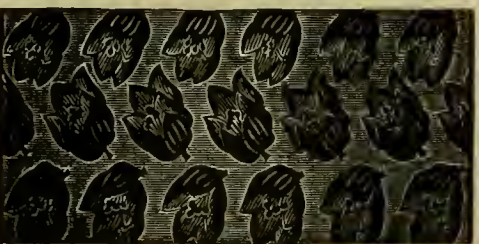
Pattern, No. 3.



Pattern, No. 4.



Pattern, No. 5.



Pattern, No. 6.

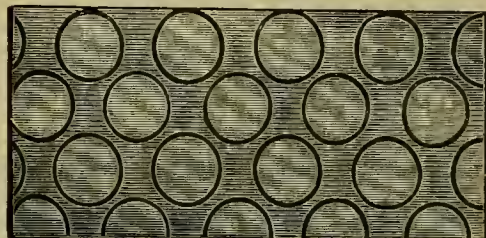
### ALL-SILK OTTOMAN BROCADE.

We illustrate four out of twelve designs of a new Ottoman Brocade, very heavy and exceedingly lustrous. It is 22 inches wide, and the price, \$2.50 per yard. This fabric will be much used this Spring for dress fronts to combine with other materials, and for jackets for street wear.

In ordering, please designate the style wanted by the numbers.



Pattern, No. 1.



Pattern, No. 2.



Pattern, No. 3.



Pattern, No. 4.

### RELIABLE BLACK SILKS.

"Bonnet et Cie," 24 inches wide, \$1.75 to \$5.00 per yard.

"Bellon 21 and 24 inches wide, \$1.25 to \$4 per yd.

"Tapissier," 22 inches wide, \$1.25 to \$4 per yd.

"Alexander Giraud," 22 inches wide, \$1.25 to \$3.50 per yard.

American Black Silk, warranted to wear, 21 and 22 inches wide, at \$1.00, 1.25, 1.50, 1.75, and \$2.00; 24 inches wide, very soft cashmere finish, \$1.50 to \$2.50; 27 inches wide, at \$3.50, 4.00, and \$5.00 per yard.

### OTHER BLACK SILK FABRICS.

Black Sicilienne, Armures, and Satin Duchesse for Sacques, 27 inches wide, at \$2.00, 2.50, 3.00 and \$4.00 per yard.

Black Satin de Lyons, Sicilienne, Gros-Grain, and Sultane, for Circulars and Dolmans, 60 inches wide from \$6.00 to \$12.00 per yard.

Black Satin de Lyons, 21 to 24 inches wide, from \$1.10 to \$4.00 per yard.

Black Damasses, Brocades, etc., 20 to 24 inches wide at 87c. to \$5.00 per yard.

Black Twilled Silks, for linings, 38 inches wide at 50c. per yard.





## TEINTURE DE ST. CHAMOND

There is a rivalry among the foreign makers of silks to produce the best low-priced Black Gros-Grain—one that will look well, wear well, and give satisfaction to the wearer.

In buying the better grades of gros-grain, ladies usually depend more on the brand and the name of the maker, than on their own individual judgment. But in selecting low-priced goods there is no name to guide, and the most careful discrimination is necessary.

At the top of this column is the fac-simile of a brand of Lyons Black Gros-Grain Silk, that our experience has led us to select as among the best low-priced makes manufactured on either side of the Atlantic.

The price is \$1.12½ per yard. The silk has a fine, even cord, clear color, is soft and mellow to the touch, and when placed side by side with a rich quality, it takes an experienced judge to tell the difference. Several years' test has proven that it wears well.



The above is a fac-simile of the brand of a make of Black Silks formerly controlled and sold by the late house of A. T. Stewart & Co. We have completed arrangements for its exclusive control here, and are enabled to warrant each piece not to cut. They are full Cachemire finish, with gold edge, and we shall sell them as follows: One grade at \$1.12½ per yard. One grade at \$1.25 per yard. One grade at \$1.37½ per yard. One grade at \$1.56 per yard. One grade at \$1.75 per yard. One grade at \$2.00 per yard.

Black Rhadames, 21 to 24 inches wide, \$1.00 to \$3.00 per yard.

Black Marveilleux, for linings, 21 to 24 inches wide, at \$1.00 to \$3.00 per yard.

Black Taffeta Silks, at 50c. to \$1.25 per yard.

Black Trimming Silks, from 50c. to \$1.00 per yard.

Black Satins, 18, 20, 22, and 24 inches wide, at 65c. to \$2.25 per yard.

Black Velvets, for trimming, 18 and 20 inches wide, at \$1.00 to \$3.50 per yard.

Black Velvets, for skirting, 22 to 27 inches wide, at \$2.25 to \$5.00 per yard.

Black Lyons Silk Velvets, for cloakings, 28 inches wide, at \$7.00 to \$12.00 per yard.

## FOUR SILK BARGAINS.

Bargain No. 1 consists of all-silk Lyons Brocades in ten different designs. The goods are 22 inches in width, and of heavy and firm weave. Price, \$1.50 per yard. Never before sold under \$2.00.

Bargain No. 2 consists of all-silk Surahs, full 21 inches in width, and of heavy and even weave; they are in all the new and desirable shades. Price, \$1.10 per yard. The cost of making was \$1.35.

Bargain No. 3 consists of black Rhadames, beautiful lustre and evenly woven. Price, \$1.00 per yard. They cannot be found elsewhere for less than \$1.25.

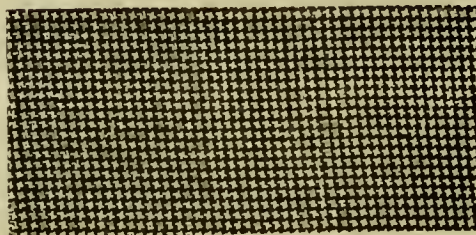
Bargain No. 4 consists of American Gros Grain black silk that looks well, and will probably wear well. Price, 95c. per yard. We have lately seen samples of this identical silk marked \$1.19, and advertised as a bargain at that price.

## LOUISINE SILKS.

We have the following new patterns in Louise Silks, in width from 18 to 23 inches, and at prices from \$1.00 to \$1.75 per yard.



Style, No. 1.



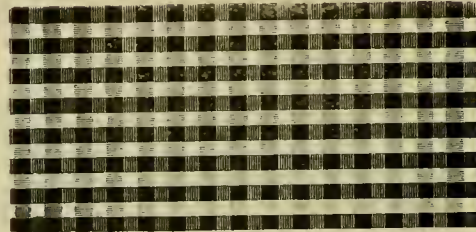
Style, No. 2.



Style, No. 3.



Style, No. 4.



Style, No. 5.

## HINTS ABOUT BUYING SUMMER SILK.

It is always better to select Summer silks as early in the season as possible; and for several reasons:

In the first place, the stock is full and complete in new and fresh goods.

Then, with us, all these goods have been so bought and are marked at such low prices as to afford but little profit, either to the makers or ourselves. The prices will not be lower later in the season.

And then, in buying early, ample time is afforded for making up.

## SUMMER SILKS.

We have good reason to believe that we are showing the most varied assortment of these goods, and best values ever offered in this market.

We have black and white stripe silks at 40c.

Colored and black stripe silks at 45c.

Colored and black stripe silks at 50c.

Colored and black stripe silks at 55c.

Black and white stripe silks at 65c.

Louisines in colored checks at 75c.

Glance double checks at 75c. Sold last season at 85c.

Glance single checks at 75c. Sold last season at 85c.

3 choice glance designs at 75c. Sold last season at 85c.

50 designs of colored and white block checks, at 75c.

Black and white Louisines, extra quality, at 65c.

Extra quality mourning Louisines at 85c.

Jaspe mourning silks at 85c.

Neat black and white striped Silks, 20 inches wide, at \$1.00.

Extra quality block Glance checks at \$1.00.

Best quality black Glance checks at \$1.25.

The best Louisines made at \$1.50.

The best Louisines made, 22 inches wide, at \$1.75. This is the only lot of these in Philadelphia.

India Foulard Silks, 22½ inches wide, tinted grounds, with colored dots, at 87½c. per yard.

Taffeta Check Silks, white grounds with colored block checks, in thirty colorings, at 75c. per yards. They are well adapted for children's and misses' wear. The lowest price ever before reached was 85c.

We desire to call attention to a Lyons Colored Silk, of our own importation, at \$1.25 per yard.

This Silk is 20 inches wide, all-boiled, lustrous and mellow, and the most evenly-woven of any colored silk made. It comes in the following desirable colors:

4 shades of Garnet, 5 shades of Terra Cotta, 3 shades of Navy, 6 shades of Bronze, 4 shades of Myrtle, 5 shades of Bordeaux, 2 shades of Hussar, 4 shades of Brown, 3 shades of Saphir, 2 shades of Gendarme, 2 shades of White, 1 shade of cream, 2 shades of Shrimp, 2 shades of Cardinal, 3 shades of Mode, 3 shades of Cadet, 4 shades of Plum.

Double twilled American Surahs, 20 inches wide, at \$1.30 per yard.

The same quality, same colorings, and same goods precisely as recently advertised by prominent houses at \$1.50 per yard. We have 150 pieces of them.

Lyons Foulard Silks, 22 inches wide, colored grounds and all silk, at 59c. per yard.

## COLORED SILKS, SATINS, ETC.

Colored Silks, all desirable shades, 18 inches wide, 65c. to 75c.

Colored Gros-Grain Silks, all desirable shades, 20 inches wide, at \$1.00 and \$1.25, 21 inches wide, at \$1.50 and up to \$2.50 per yard.

Colored Satins, 18 inches wide, at \$1.00, 1.25, and \$1.50; 22 inches wide, at \$2.00 and upwards. Colored Rhadames, 21 to 24 inches wide, \$1.00 to \$3.00.

Colored Marveilleux, 21 to 24 inches wide, \$1.00 to \$3.00 per yard.

Colored Damasses, Faconnes, etc., at \$1.00, 1.25, 1.50, 1.75, 2.00, 2.50, and \$3.00 per yard.

Colored Velvets, all shades, 17 to 20 inches wide, at \$1.50, 1.75, 2.00, 2.50, and \$3.00 per yard.

Colored Silk Plushes, 21 to 24 inches wide, at \$2.50 to \$8.00 per yard.

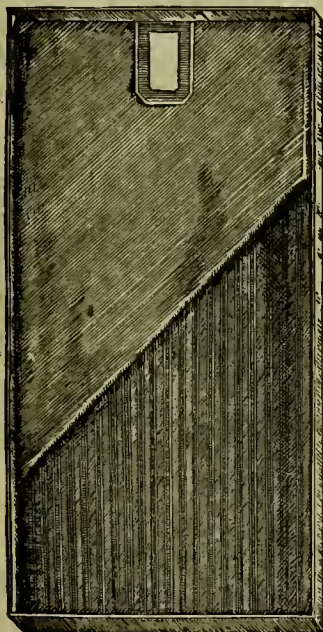
Quilted Silks and Satins, for lining, 21 to 24 inches wide, at \$1.25 to \$1.75 per yard.

In sending for samples of silk goods, be explicit regarding kinds, colors, and prices, and so avoid trouble and delay.



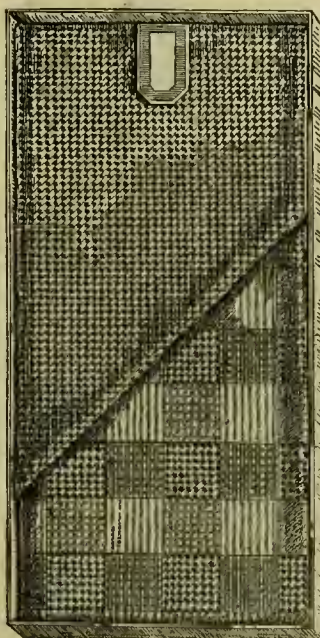


We have more counter-room devoted to dress fabrics than any other house in the United States, and we probably carry the largest retail stock. With such an immense collection, varying in value from two to five hundred thousand dollars, and embracing hundreds of different fabrics, and thousands of styles, colors, and shades, it is obviously impossible to fill intelligently a request for samples of dress goods, designing neither price, color, kind, or purpose for which desired. We might forward hundreds of samples, the cost of which would be considerable, and even then not send what was wanted. In order to obtain samples of exactly the kind of fabric required, always mention a range of prices, styles, and colors preferred.



FIVE DOLLAR DRESS PATTERN.

The above pattern contains four yards of double width French Striped Novelty goods, imported to retail at \$2.00 per yard, besides four yards of 42 inch all-wool French Shooda cloth, worth 62½c. per yard. There is a choice of twenty different styles and colorings, including some dark, some medium, and some light effects. The pattern is put up nicely in a box with a fashion plate, showing how to make up. The real value is \$10.50.



FIVE DOLLAR DRESS PATTERN.

Same in every particular as the foregoing excepting that the combination, instead of being striped and plain material, is CHECKED and plain material.

## COURTAULD'S CRAPES.

We sell Courtauld's make of crapes because we believe that they are the only goods that will give perfect satisfaction to the wearer. This maker has the monopoly of the fine crape trade of the world.

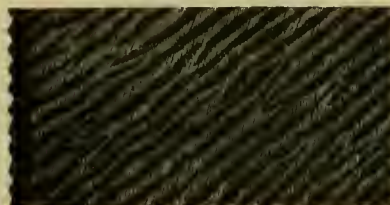
Courtauld's Crapes, 4-4, from 75c. to \$4.00 per yard; 6-4, from \$2.00 to \$10.00.

Courtauld's Crape Veilings, full lengths, \$4.00 to \$20.00.

We desire to direct special attention to the necessity of making up Crape RIGHT side up: unless so made, neither the proper effect nor durability can be guaranteed.



THE WRONG SIDE.



THE RIGHT SIDE.

On the RIGHT side the figure or crinkling always runs from the selvedge upwards toward the RIGHT hand, as shown in the cut.

The lack of this knowledge is often the cause of dissatisfaction at the wearing qualities and appearance of crape, which, if worn right side up, would have given the utmost satisfaction.

## STYLES FOR MAKING UP THE FIVE-DOLLAR DRESS PATTERNS.



The above shows one of the many styles for making up the Five Dollar Dress Patterns previously described. Each of these patterns is accompanied by a fashion plate showing how to make up the dress.



This is another style for making up the Five Dollar Dress Patterns. Each pattern is accompanied by a fashion plate, showing how to make up the dress.





No. 1.—Embroidered Dress Pattern, containing 11 yards of finest 44-inch Albatross, besides an embroidered Tablier or apron front, and  $3\frac{1}{2}$  yards of embroidery for trimming waist and sleeves. All colors. Price, \$25.00.



No. 2.—Embroidered Dress Pattern, containing 10 yards of finest 44-inch Cashmere, besides a richly embroidered Tablier or apron front. Also embroidery for cuffs and collar. All colors. Price, \$12.50.



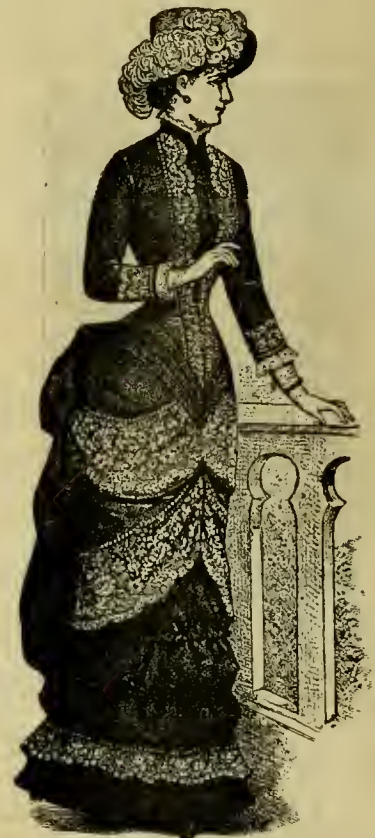
No. 3.—Braided Dress Pattern, containing 10 yards of fine all-wool 44-inch French Shooda, besides a braided Tablier or apron front, and braided collars and cuffs. All colors. Prices, \$10.00 and \$12.50.



No. 4.—Embroidered Dress Pattern, containing  $12\frac{1}{2}$  yards of finest 40-inch French Cashmere, besides 9 yards of embroidery, ( $4\frac{1}{2}$  yards of each width), all colors. Price, \$20.00.



No. 5.—Embroidered Dress Pattern, containing 10 yards of finest 44-inch Cashmere, besides a richly embroidered Tablier or apron front and embroidered collar and cuffs. All colors. Price, \$20.00.

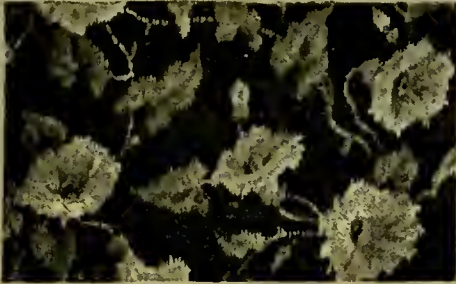


No. 6.—Embroidered Dress Pattern, containing  $10\frac{1}{2}$  yards of 46-inch Fine French Cashmere, besides 9 yards of embroidery, ( $4\frac{1}{2}$  yards of each width). Prices, \$11.00 to \$30.00.



## FRENCH PRINTED SATEEN.

This fabric is an exact imitation of the finest silk foulard, it being impossible to distinguish one from the other at a distance of a few feet. The patterns illustrated come in nearly all combinations of colors. Price, 50 cents per yard. We also have plain goods for combining with the figured, at 45 cents per yard. Samples cheerfully sent.



Style, No. 1.



Style, No. 6.



Style, No. 11.



Style, No. 2.



Style, No. 7.



Style, No. 12.



Style, No. 3.



Style, No. 8.



Style, No. 13.



Style, No. 4.



Style, No. 9.



Style, No. 14.



Style, No. 5.



Style, No. 10.



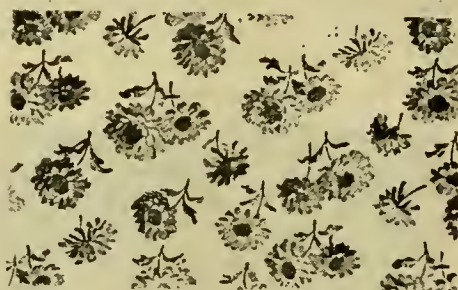
Style, No. 15.



## FRENCH PRINTED SATEENS.



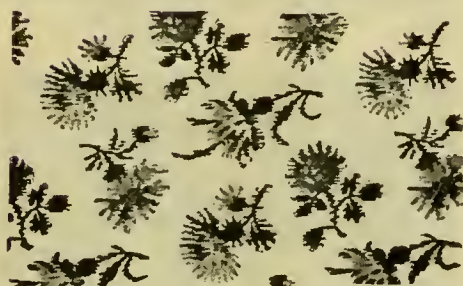
Style, No. 16.



Style, No. 21.



Style, No. 26.



Style, No. 17.



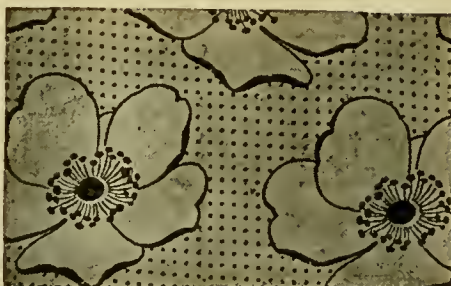
Style, No. 22.



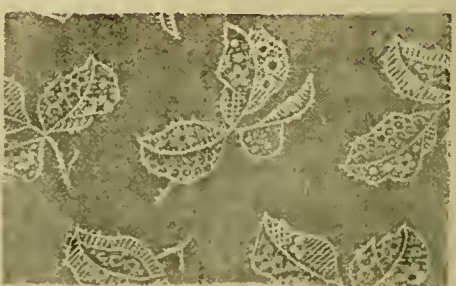
Style, No. 27.



Style, No. 18.



Style, No. 23.



Style, No. 28.



Style, No. 19.



Style, No. 24.



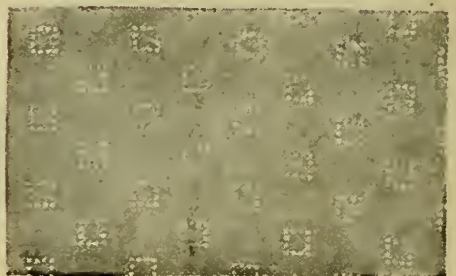
Style, No. 29.



Style, No. 20.



Style, No. 25.



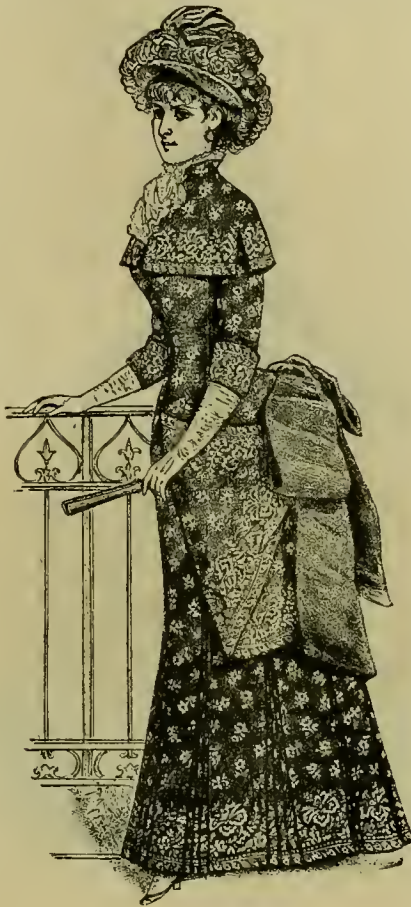
Style, No. 30.



NEW STYLES FOR MAKING UP COTTON GOODS.



Style, No. 1.



Style, No. 2.



Style, No. 3.



Style, No. 4.



Style, No. 5.



Style, No. 6.



## NEW STYLES FOR MAKING UP COTTON GOODS.



Style, No. 7.



Style, No. 8.



Style, No. 9.



Style, No. 10.



Style, No. 11.



Style, No. 12.





### NEW STYLES FOR MAKING UP COTTON GOODS.

- No. 1.—This suit is made of figured and plain sateen. The materials required are 8 yards of plain and 6 yards of figured goods, and 3 yards of lace.
- No. 2.—This suit is made of Chintz, and requires 14 yards of goods and 3 yards of ribbon.
- No. 3.—This suit is made of plain and figured Mouseline; it requires 10 yards of the former and 3 yards of the latter.
- No. 4.—This suit is made of plain and figured sateen, and requires 7 yards of the figured and 6 yards of the plain goods, and  $2\frac{1}{2}$  yards of ribbon.
- No. 5.—This suit is made of plain and striped sateen, and requires eight yards of the latter and six yards of the former.
- No. 6.—This suit is made of figured and plain Mouseline, and requires 7 yards of figured goods and six yards of plain goods, besides 12 yards of narrow ribbon for bows.
- No. 7.—This suit is made of figured and plain sateen, and requires 8 yards of plain and 8 yards of figured goods;  $2\frac{1}{2}$  yards of wide, and  $1\frac{1}{2}$  yards of narrow ribbon, and 5 yards of lace.
- No. 8.—This suit is made of an Irish Point Embroidered Robe of cream color. There is sufficient material for the entire dress, and Irish Point for trimming, as shown. Price, complete, \$18.00.
- No. 9.—This suit is made of plain and figured sateen, and requires 7 yards of figured and 5 yards of plain goods, besides 3 yards of ribbon for bows.
- No. 10.—This suit is made of plain and figured Mouseline, and requires 8 yards of figured and 5 yards of plain goods.
- No. 11.—This suit is made of the new Linen Lawn, with tinted ground, and requires 16 yards. This fabric is new this season, and is in the high art designs of sateens, but is far more reliable for washing, it being all linen.
- No. 12.—This suit is made of French Lawn and requires 14 yards of the goods.
- No. 13.—This suit is made of Calico Robe Chintz, and requires 15 yards of goods and  $2\frac{1}{2}$  yards of ribbon for bows.

### PLAIN AND PRINTED COTTONS.

Our new collection of these goods has won encomiums from all who have examined it. Some of the choicest styles will not be found elsewhere in America, and, as our stock of each particular pattern is limited, the advisability of making an early selection is apparent.

- Embroidered robes, in Scotch zephyr cloths, at \$10. Forty-six different styles and colorings. Each dress pattern contains 18 yards of 27 inch goods, and 9 yards of embroidery. This robe is a special bargain.
- Embroidered robes, in French gingham, at \$12.50. A variety of styles and colorings. Each dress pattern contains 18 yards of goods and 9 yards of embroidery.
- Embroidered robes, in Scotch zephyr cloths, at \$14. Ten different shades. Each dress pattern contains 18 yards of 27 inch goods and 9 yards of embroidery.
- Embroidered robes in Scotch zephyr cloths, at \$15. Twenty-four different colors and styles. Each dress pattern contains 18 yards of 27 inch goods and 9 yards of embroidery.
- Embroidered French sateen robes, at \$12. Fourteen different shades. Each dress pattern contains  $16\frac{1}{2}$  yards of 32 inch goods, and 9 yards of embroidery, in all the new shades.
- Embroidered robes in French sateens, at \$15. Twelve different shades. Each dress pattern contains  $16\frac{1}{2}$  yards of 32 inch goods and 9 yards of embroidery.
- Embroidered robes in French Mouselines at \$15. These are in ecru only. Each dress pattern contains 12 yards of 47 inch goods and  $13\frac{1}{2}$  yards of embroidery.
- Embroidered robes in French Mouselines, at \$16.50. These are in ecru only. Each dress pattern contains 12 yards of 47 inch goods, and  $13\frac{1}{2}$  yards of embroidery.
- Embroidered robes in Irish Point, at \$18. These are in ecru only. Each dress pattern contains 12 yards of 47 inch goods and  $13\frac{1}{2}$  yards of embroidery.
- Embroidered robes in French Organdies, at \$22.50. These are in ecru only. Each dress pattern contains 12 yards of 47 inch goods and  $13\frac{1}{2}$  yards of embroidery.
- Embroidered robes in French Organdies, at \$25. These are in ecru only. Each pattern contains 12 yards of 47 inch goods and  $13\frac{1}{2}$  yards of embroidery.
- Beautiful combination robes in gingham, at \$2, 2.50, and \$2.75. The styles are entirely new, and confined to us. We are making a specialty of them.
- Printed sateens at 50c., in all the newest styles, many of which are not for sale elsewhere in America.
- Plain sateens at 45c., in shades to match the printed goods.
- Printed baptistes, in new and elegant designs. All linen printed baptistes. These are entirely new, and have never before been shown in this city. The fabric is very desirable for warm weather wear.
- Linen lawns, at 25c., 31c., and 35c. The largest collection of styles we have ever shown.
- Scotch zephyr gingham, in styles manufactured expressly for our retail sales.
- All the novelties in American Gingham, in plain goods, stripes and plaids, at  $6\frac{1}{2}$ c. to 18c. per yard.

### MUSLINS, ETC.

- All the standard makes are kept in stock. Prices and samples of any particular brands sent on application.
- 4-4 bleached, at 8c., 9c., 10c., 11c., and  $12\frac{1}{2}$ c. per yard.
- 9-8 Bleached, pillow-casing, at  $12\frac{1}{2}$ c., 13c., 14c., and 15c. per yard.
- 5-4 Bleached, pillow-casing, at 14c., 15c., 16c., 17c., and 18c. per yard.
- 48-inch Bleached, pillow-casing at 19c., 20c., and 21c. per yard.
- 6-4 Bleached, pillow-casing, at 20c., 22c., and 23c. per yard.

- 7-4 Bleached, sheeting, at 25c., 27c., and 28c. per yard.
- 8-4 Bleached sheeting, at 25c., 27c., 28c., 31c., and 32c. per yard.
- 9-4 Bleached, sheeting, at 28c., 30c., 33c., and 35c. per yard.
- 10-4 Bleached, sheeting, at 30c., 32c., and 35c. per yard.
- 4 4 Unbleached, at 7c., 8c., 9c., 10c., and 11c. per yard.
- 9-8 Unbleached, sheeting, at  $9\frac{1}{2}$ c., 10c.,  $10\frac{1}{2}$ c., and 11c. per yard.
- 5-4 Unbleached, sheeting, at 12c.,  $12\frac{1}{2}$ c., and 14c. per yard.
- 7-4 Unbleached, sheeting, at 22c. and 23c. per yard.
- 8-4 Unbleached, sheeting, at 24c. and 25c. per yard.
- 9-4 Unbleached, sheeting, at 27c., 28c., 30c., and 31c. per yard.
- 10-4 Unbleached, sheeting, at 25c., 28c., 29c., 30c., 31c., and 33c. per yard.
- Bed-ticking, at  $12\frac{1}{2}$ c., 15c., 18c., 20c., 23c., 25c., 28c., 30c., and 33c. per yard.
- Bleached and Unbleached Cotton Flannel at 8c., 10c., 11c.,  $12\frac{1}{2}$ c., 15c., 18c., 20c., 22c., and 25c. per yard.
- Shirting Checks, at  $12\frac{1}{2}$ c., 14c., 16c., 18c., and 20c. per yard.
- Shirting Chevviots, at 10c., 11c.,  $12\frac{1}{2}$ c., 14c., and 15c. per yard.
- Blue and Brown Denims, at  $12\frac{1}{2}$ c., 14c., 16c., 18c., and 20c. per yard.

We desire to call attention to our own brands of Muslins and Sheetings, which are made from the best Sea Island cotton, and are recommended as the choicest production of American looms.

Sheeting Muslins we make in three brands:

- The "Favorite," 4-4, at 11c. per yard.
- The "Imperial," 4-4, at 13c. per yard.
- The "Duchess," 4-4, at 14c. per yard.
- Our own make of *Pillow-case Muslins*, 9-8, at 16c.; 5-4, at 18c.; 48 inches, at 21c.; 6-4 at 23c. per yard.
- Our own make of *Sheetings* is made with especial regard to durability, and has almost the weight and finish of linen; 7-4, at 28c.; 8-4, at 32c.; 9-4, at 35c., and 10-4 at 38c. per yard.
- Ready-made Sheets, and Pillow and Bolster Cases, at a trifling advance upon the cost of the material.

### FLANNEL DEPARTMENT.

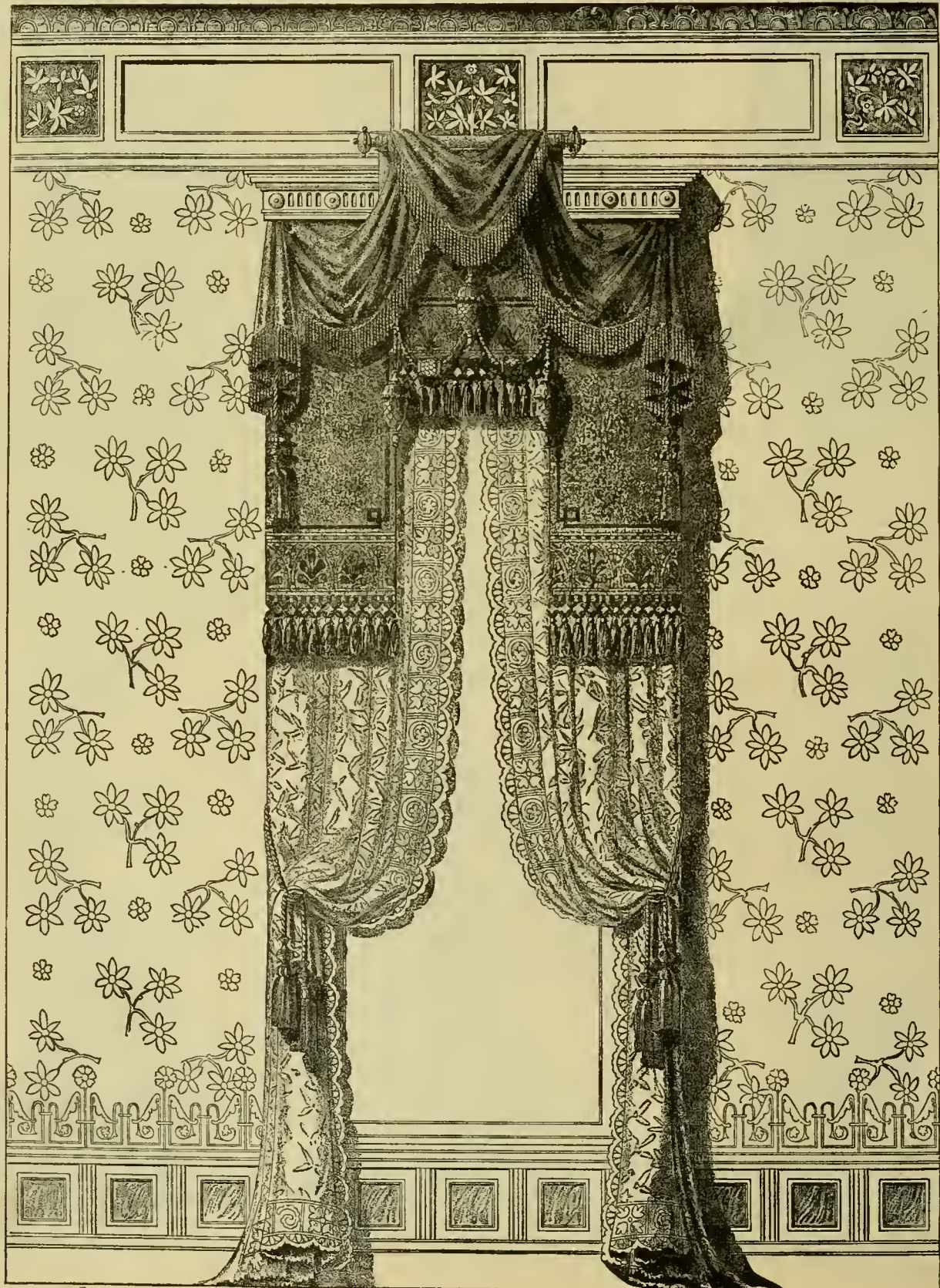
- White Twilled Flannel, from 40c. to \$1.25 per yard.
- Mixed White Flannel, all widths, from 25c. upwards.
- White Twilled Flannel, all wool, at 55c., 65c., 75c., 95c., and \$1.00 upwards.
- $\frac{3}{4}$  Red Twilled Flannel, at 31c.,  $37\frac{1}{2}$ c., 40c., 45c., 50c., 55c., and 65c. per yard. All the best makes of Red Twilled, 3-4, 7-8, and 4-4, in shrunken goods, ready for immediate use.
- Extra Heavy Red Flannel, shrunken, at 65c., 75c., 95c., \$1.00, 1.10, and \$1.35.
- Red Shaker Flannel, one yard wide, 50c. to \$1.00 per yard.
- 4-4 Red Shaker Flannel, at 50c. and 65c. per yard.
- Navy Blue Twilled Flannel, at 31c.,  $37\frac{1}{2}$ c., 40c., 45c., and 50c. per yard.
- Gray-Mixed Shirting Flannel, at 15c., 18c., 20c., 25c., 31c., and  $37\frac{1}{2}$ c.; all-wool, at  $37\frac{1}{2}$ c., 40c., 45c., and 50c. per yard.
- Colored Suitings, all-wool, at 25c. per yard.
- Opera Flannel, all shades, at 45c., 50c., and 55c. per yard.
- Fancy Striped Flannels at 60c. per yard.
- White Flannel, embroidered in white, from 90c. to \$2.78 per yard.
- Red Flannel, embroidered in colors, at \$1.10, 1.20, 1.25, 1.35, and \$1.50 per yard.
- Fancy Plaid and Striped Flannel; single width, for wrappers and sacques from 50c. to 75c. per yard.
- White Embroidered Flanne., worked on 4-4 Ballardvale, in new designs, from 80c. to \$2.50 per yard.



## NEW STYLE LAMBREQUIN.

The Lambrequin which we here illustrate, is suitable for either the parlor, library, or sitting-room. When it is intended for the parlor it is usually made of plain satin, silk-faced satine, or Turkish satin. For the library the material is generally figured or plain goods, and will look well when used with good taste and effect. Let the material for the lambrequin for the sitting-room, be figured or plain goods, or the finer grades of cretonnes.

Estimates will be cheerfully furnished on application.





LACE CURTAINS.

Nottingham, in white and ecru, from 3 to 4 yards long, and from 1 to 2½ yards wide, at 90c., \$1.00, 1.25, 1.50, 1.75, 2.00, 2.25, 2.50, 3.00, 3.25, 3.50, 4.00, 4.50, 5.00, 5.25, 6.00, 6.50, 7.00, 7.50, and \$8.00.  
Guipure d'Art, heavy, of rich ecru, at \$8.00, 10.00, 12.00, 14.00, and \$15.00.  
Guipure d'Art Bed Sets, from \$15.50 upwards.  
Antique, at \$5.00, 6.00, 7.00, 9.00, 10.00, and from \$12.50 to \$30.00.  
Swiss, at \$9.00, 10.00, 11.00, 12.00, 13.00, 14.00, 15.00, 16.00, 18.00, 20.00, and from \$25.00 to \$35.00.  
Brussels, at \$32, 35, 37.50, 40, 45, 50, 55, and \$60.  
Brussels Point, at \$60, 75, 95, 100, and \$125.  
Nottingham, by the yard, at 25c., 30c., 35c., 40c., 45c., 50c., and up to \$1.25.  
Nottingham Bed Sets, at \$3.50, 4.50, 5.50, 6, and \$12.00.

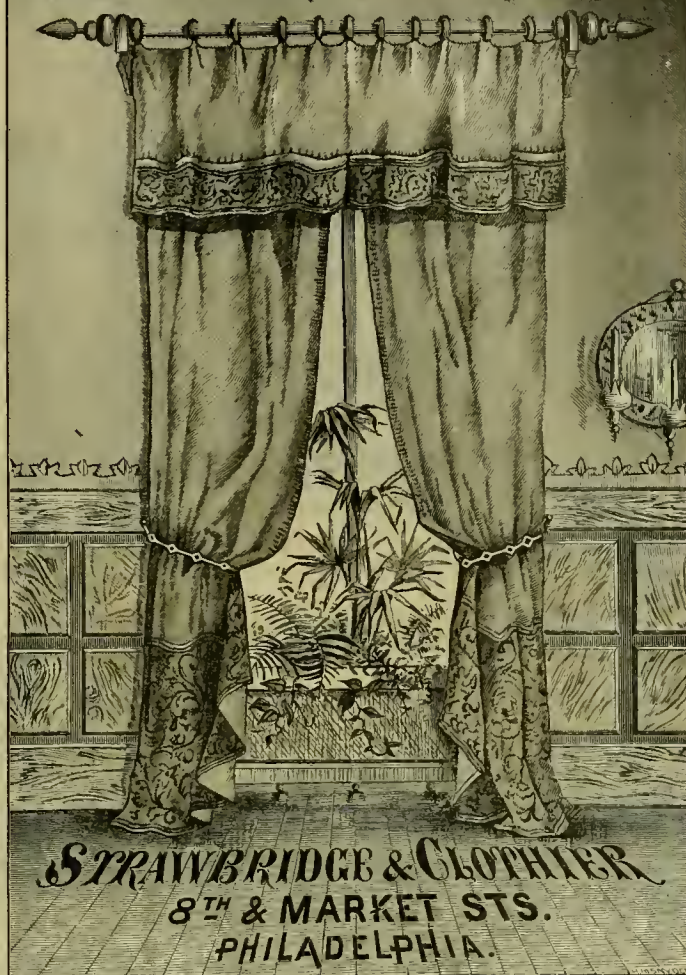
OTHER LACE GOODS.

Shades, each, at \$3.50, 4.00, 5.50, and upwards.  
Nottingham Lambrequins, each, at 50c. 65c., 75c., 80c., \$1.00, and up to \$2.00.  
Nottingham Vestibule, at 12c., 15c., 16c., and up to 30c.  
Swiss Vestibule, at \$1.00, 1.50, and \$2.00 per yard.  
Madras, by the yard, at \$1, 1.25, 1.50, 1.75, 2, 2.50, and \$3.  
Madras Curtains, per pair, at \$6.50, 8, 9, 10, 12.50, 14, 16, 18, and from \$25 upwards.  
Nottingham Lambrequins, by the yard, at 18c., 20c., 22c., 25c., 31c., 35c., 45c., 50c., 65c., and up to \$1.25.

UPHOLSTERY FABRICS.

All-Wool Terry, 50 inches wide, at \$1.50 per yard.

UPHOLSTERY DEPARTMENT



Raw Silk Tapestry, 50 inches wide, at 95c., \$1, 1.50, 2, 2.25, 2.50, and 4.75.  
Jute Tapestry, 50 inches wide, at 66c., 85c., and 1.00.  
Toile de Venice, a very fine Jute or Linen Tapestry, at \$1.90 per yard.  
Silk and Worsted Cashmere, in one and two colors, at \$5.00 per yard.  
Silk-Faced Tapestry, at \$8, 10, 12.50, 15, 18, and up to \$25 per yard.  
Lampas Indienne, a fine silk-faced goods, 50 in. wide, at \$6 per yard.  
Sporada, a silk-faced Tapestry, at \$4.25 per yard.  
Turcoman Satin, at \$1.75 per yard; very finest quality at \$2.50.  
Turcoman Satin, figured, from \$2.50 to \$3.50 per yard.  
Silk-faced Satine, in all colors, 50 inches wide, at \$3 to 3.50 per yard.  
Silk Plush, in all colors, 24 inches wide, from \$1.90 to \$6 per yard.  
Wool-faced Satine, in all colors, 50 inches wide, from \$1.60 to \$2 per yard.  
Wool Momie Cloth, 50 inches wide, at \$2.25 per yard.  
French Tapestry, 50 inches wide, at \$2.25 per yard.  
Mohair Plush, 24 inches wide, plain, in all colors, from \$2.50 to 4.50 per yard.  
Mohair Plush, Embossed, in a variety of designs, and colors, 24 inches wide, from \$3.50 to 5.00 per yard.  
Turcoman, in plain colors, 50 inches wide, at \$6.50 per yard.  
Turcoman Cross Stripe, 50 inches wide, \$4.75, 5.25, 6, up to \$7 per yard.  
Turcoman Curtains, in cross stripes, at \$62 per pair.  
Turcoman Curtains, with handsome dado and trimmed on edge, plain color in centre, from \$40 up to \$65 per pair.

Turcoman Curtains, figured centre, rich border and dado, at \$75, 100, 125, and up to \$200 per pair.  
Velour, Palerme, 24 inches wide, at \$6.50 per yard.  
Valour, Sienna, at \$12 per yard.  
Velour, De Gene, 24 to 27 inches wide, at \$12 per yard, 14, 16.50, 18, 21, and up to \$50.  
Satin Damask, 63 inches wide, at \$10.50 per yard, and from 12.50 upwards.  
Raw Silk Cross Stripes, 50 inches wide, at \$1.25 per yard, 2, 2.50, 3, 3.25, and from 4.50 upward.  
Hair Cloth, in all widths; price according to width.  
Best grade Mexican Hammock, average weight, four pounds; length, thirteen feet. Prices, for plain, \$1.75; striped, \$2.00.

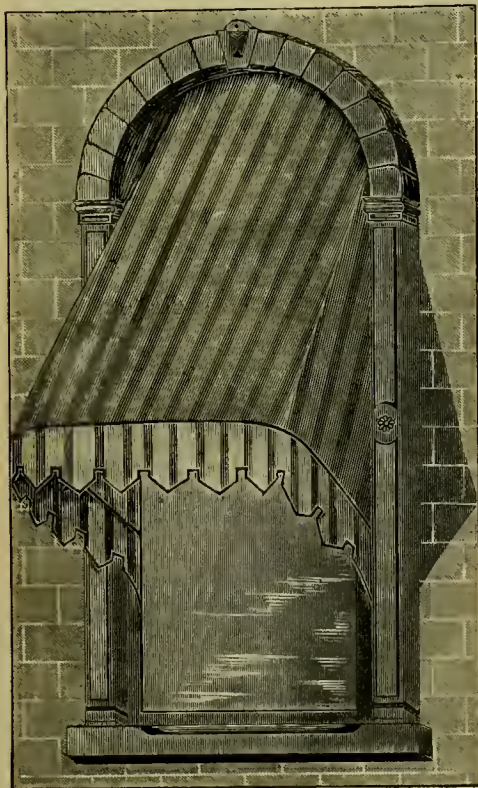
UPHOLSTERY FRINGES.

Worsted and Tinsel, all colors, 7 inches deep, 80c. per yard.  
Boullion, 3 in., 15c.; 4 in., 18c.; and 5 in., 25c. per yard.  
Ball, 2 balls, 3½ in., at 33c. per yard.  
Chenille, 3 in., at 20c.; 3½ in., 25c.; 5 in., 40c.; 5½ in., 55c.; 6 in., 65c.; and 6½ in., at \$1.25.  
All-Silk Chenille, to match any color desired, from \$2.50 per yard up.  
Fancy Head, ball, 6 in., 55c. per yard, 60c., and 75c.; 6½ in., 85c.; and 7½ in., 90c.  
Fancy Head, ball and tassel, 6 in., at 75c. and 85c.; 6½ in., at \$1.  
Mantel and Lambrequin, 7½ in., 90c. per yard; 6½ in., \$1.25 and \$1.50; 9 in., \$2.25; 12 in., \$5.50; 8 in., \$3.00.  
Chenille, all colors, 4 in. deep, 18c. per yard.

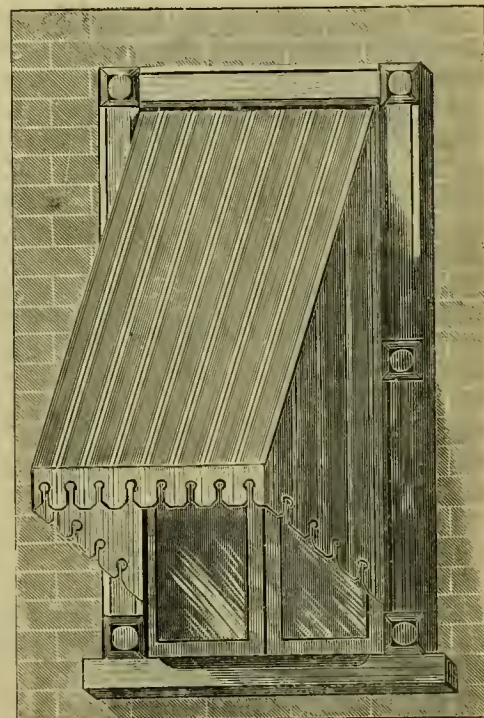
WINDOW CORNICES.

The prices quoted are for each cornice.

WALNUT: 3 in. wide, oiled, \$1.25; 4 in., \$1.50; 3 in., polished, \$1.25; 4 in., \$1.50; 5 in., with gilt lines, \$2 and up.  
GILT: 3 in. wide, \$1.50; 4 in., \$2.00; 5 in., \$2.50; 5 in., stenciled, \$3.50 and up.



No. 1.—Window Awning, in this style, regular size, made of best quality awning stripe, with galvanized iron frame, and complete in every detail to put up at once. Prices, from \$4.00 to \$6.00, according to the quality of the stripe.



No. 2.—Window awning, in this style, full size, made of good quality awning stripe, with galvanized iron frame; complete in every detail to put up at once. Prices, from \$4.00 to \$6.00, according to the quality of the stripe.



## WINDOW AND PORTIERE POLES.

The prices quoted are for one pole, five feet long; extra sizes in proportion.



No. 1.—Oak pole with ends, brackets and rings; per window \$2.50.



No. 2.—Walnut pole with brass ends, brackets and rings, very finely finished; per window \$5.00.



No. 3.—Gilt pole, finished in real gold leaf, with ends, brackets and rings of same; per window \$15.00.



No. 4.—Brass pole with decorated porcelain ends, and brass brackets and rings; per window \$10.50.



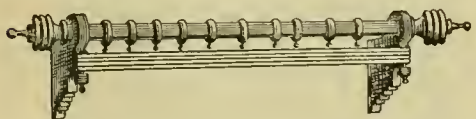
No. 5.—Gilt pole finished with best quality real gold leaf; and brackets, ends and rings of same; per window \$20.00.



No. 6.—Gilt pole finished with best quality real gold leaf; and brackets, ends and rings of same; per window \$25.00.



No. 7.—Ebonized pole with decorated or perforated brass ends, brackets and rings; per window \$10.50.



No. 8.—Walnut pole and cornice combined, with ends, brackets and rings; per window \$3.50.



No. 9.—Gilt pole finished with real gold leaf, and brackets, ends and rings of same; per window \$8.00.



No. 10.—Brass pole with decorated porcelain ends and brass brackets and rings; per window \$9.50.



No. 11.—Ebony cornice with bronze finish, very neat and stylish; per window \$7.50.



No. 12.—Walnut pole, with brackets, ends and rings; per window \$1.50.



No. 13.—Walnut pole, with brackets, ends and rings; per window \$1.75.



No. 14.—Ebony pole with brass ends, brackets and rings; per window \$3.50.



No. 15.—Ebonized pole with ends, brackets and rings of same; per window \$2.00.



No. 16.—Brass pole (1 1/4 inches in diameter) with decorated porcelain ends and brass brackets and rings; per window \$7.50.



No. 17.—Brass pole with decorated porcelain ends and brass ends, brackets and rings; per window \$7.50.



No. 18.—Brass pole with ends, brackets and rings of same; per window \$6.00.



No. 19.—Ebony or walnut pole with ends, brackets and rings of same; per window \$2.50.



No. 20.—Brass pole with decorated porcelain ends, and brass rings and brackets; per window \$10.50.

## TOOTH BRUSHES.

From our large assortment of these goods; we have selected a few for illustration.



No. 1.—Tooth Brush, with white bone handle and good bristles. Price, 15c.



No. 2.—Concave Tooth Brush, with white bone handle and finest bristles. Price, 25c.



No. 3.—Large Tooth Brush with white bone handle and finest bristles. Price, 30c.



No. 4.—Tooth Brush, with white bone handle and fair quality white bristles. Price, 12c.



No. 5.—Concave Tooth Brush, of Wayne's patent, with large stiff bristles. Price, 35c.



No. 6.—Rounded Tooth Brush, with finest bristles and bone handle. Price, 30c.



No. 7.—Concave Tooth Brush, with bone handle and finest bristles. Price, 22c.



No. 8.—Tooth Brush, with straight bristles, and white bone handle. Price, 25c.



No. 9.—Nail Brush, with white bone handle, and finest white Russia bristles. Price, 45c.

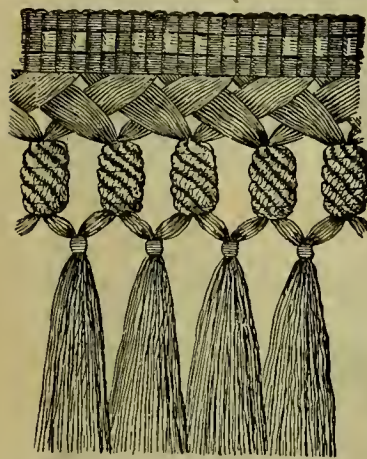


No. 10.—Nail Brush, with white bone handle and finest white Russia bristles. Price, 30c.



## UPHOLSTERY FRINGES.

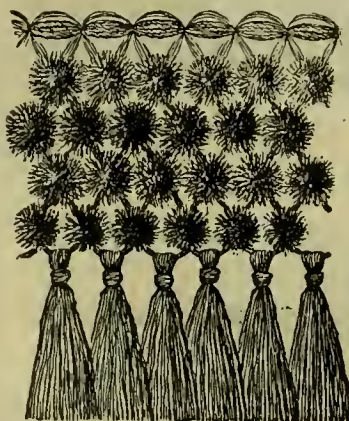
In addition to the patterns given below, we have almost every good style of upholstery fringe that is manufactured.



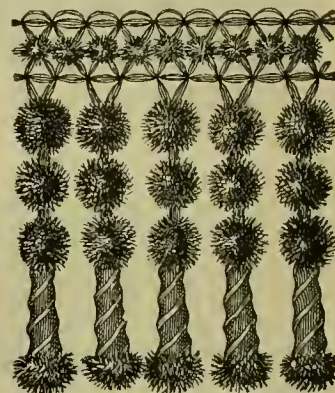
No. 1.—Wool Fringe; 6 inches deep. Price, \$1.00 per yard.



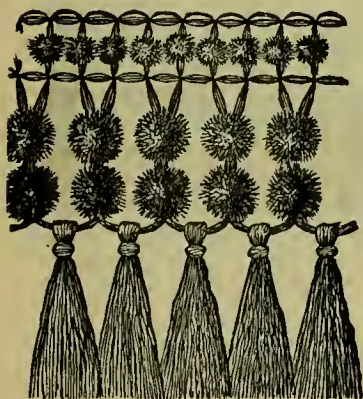
No. 2.—Silk and Wool Fringe; 6 inches deep. Price, \$2.25 per yard.



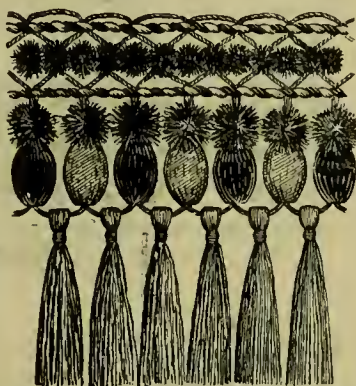
No. 3.—Silk and Wool Fringe; 6 inches deep. Price, \$1.75 per yard.



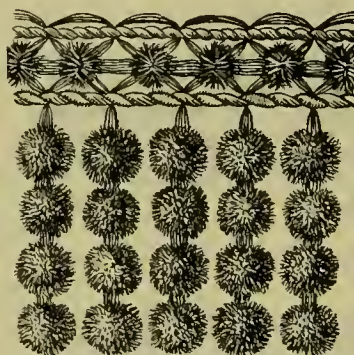
No. 4.—Silk and Wool Fringe; 5 inches deep. Price, \$1.00 per yard.



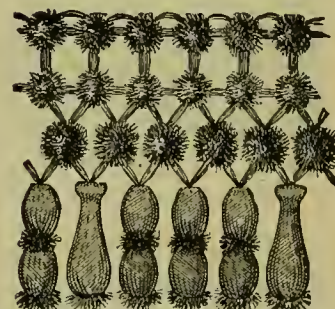
No. 5.—Silk and Wool Fringe; 6 inches deep. Price, 85c. per yard.



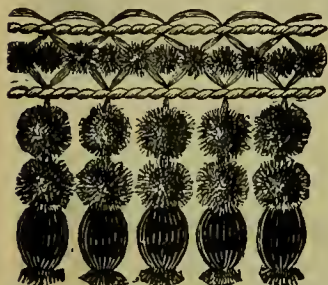
No. 6.—Silk and Wool Fringe; with silk balls; 5 inches deep. Price, \$2.50 per yard.



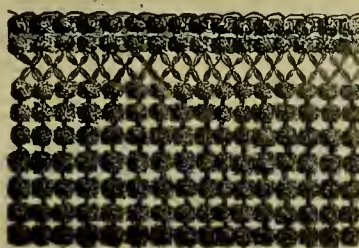
No. 7.—Silk and Wool Fringe; all colors; 4 1/2 inches deep. Price, \$1.45 per yard.



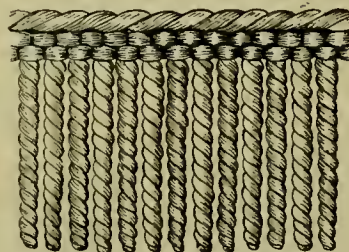
No. 8.—Silk and Wool Fringe; with silk balls; 6 inches deep. Price, \$1.75 per yard.



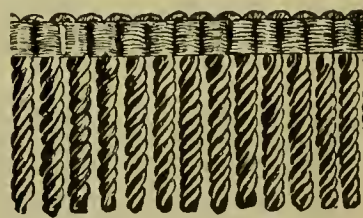
No. 9.—Silk and Wool Fringe; with silk and gilt balls; 4 inches deep. Price, \$1.65 per yard.



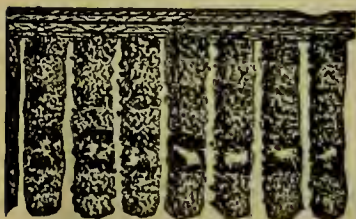
No. 10.—Silk-tipped Chenille, all colors; 9 inches deep. Price, \$2.50 per yard.



No. 11.—Boullion, all-wool; 2 inches deep, 15c.; 3 inches deep, 18c.; and 4 inches deep, 22c. per yard.



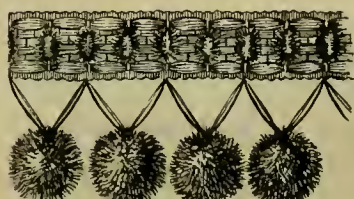
No. 12.—Boullion, with silk top; 4 inches deep, 35c.; and 5 inches deep, at 50c. per yard.



No. 13.—Silk-tipped Chenille, in all colors; 5 inches deep. Price, 50c. per yard.



No. 14.—Worsted Fringe, two balls, in all colors; 4 inches deep. Price, 25c. per yard.



No. 15.—Worsted and Silk Fringe; all colors; 3 inches deep. Price, 18c. per yard.

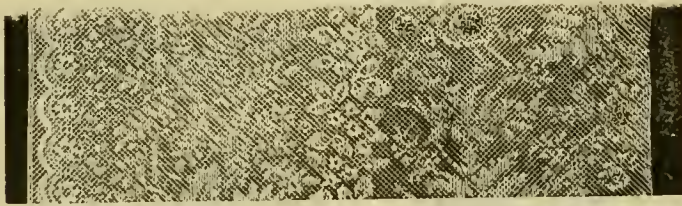


No. 16.—Chenille, all colors; 4 inches deep. Price, 50c. per yard.

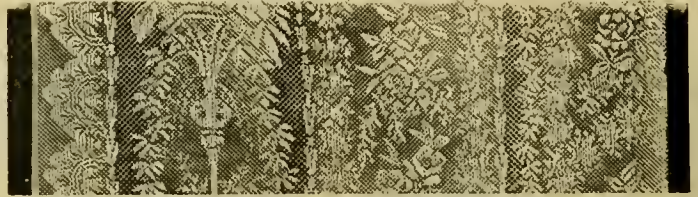


# NOTTINGHAM LACES.

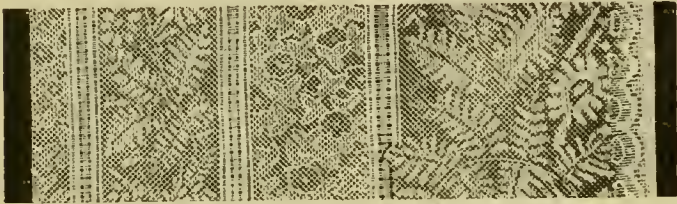
The actual and not the trade widths are given in the description of these goods. All the patterns have double borders.



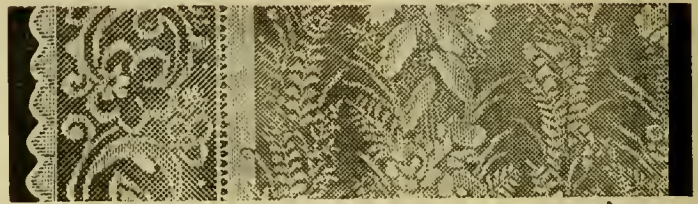
No. 1.—Nottingham lace; from 54 to 60 in. wide; in white or ecru. Price, 45c. per yard.



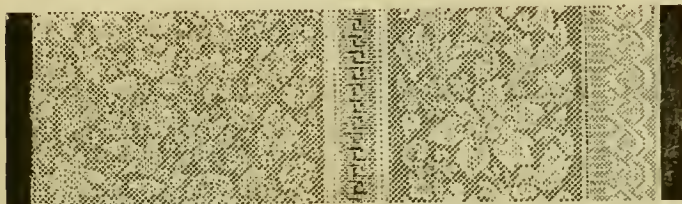
No. 7.—Nottingham lace; from 54 to 60 in. wide; in white. Price, 85c. per yard.



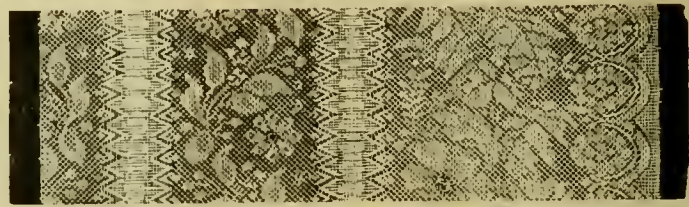
No. 2.—Nottingham lace; 40 in. wide; in white or ecru. Price 25c. per yard.



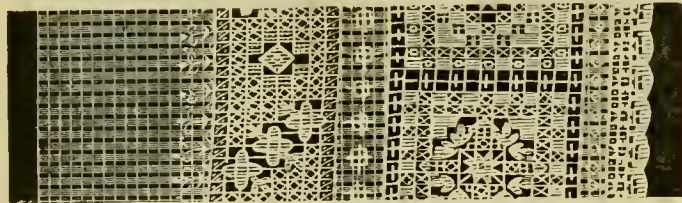
No. 8.—Nottingham lace; from 54 to 60 in. wide; in white or ecru. Price, 35c. per yard.



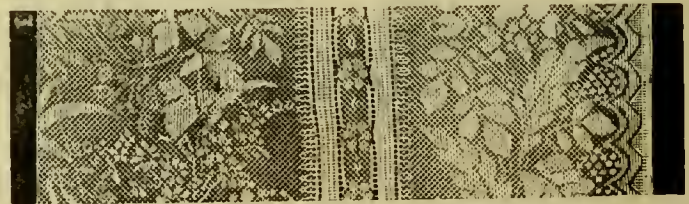
No. 3.—Nottingham lace; from 54 to 60 in. wide; in white. Price, 75c. per yard.



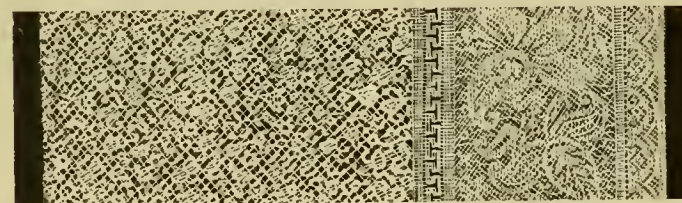
No. 9.—Nottingham lace; from 54 to 60 in. wide; in white. Price, 40c. per yard.



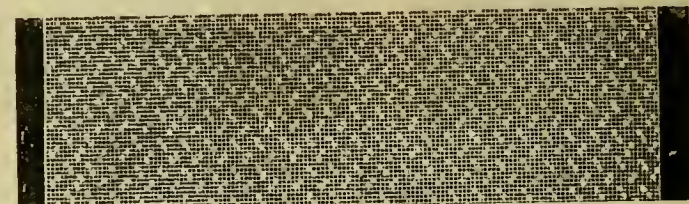
No. 4.—Nottingham lace; from 54 to 60 in. wide; in ecru. Price, 75c. per yard.



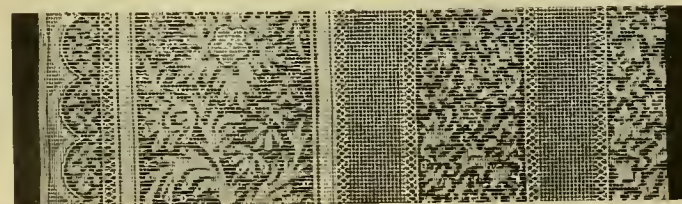
No. 10.—Nottingham lace; 45 in. wide; in ecru. Price, 30c. per yard.



No. 5.—Nottingham lace; from 54 to 60 in. wide; in white. Price, 60c. per yard.



No. 11.—Cottage Drapery; 34 in. wide; in white, without border. Price, 18c. per yard.



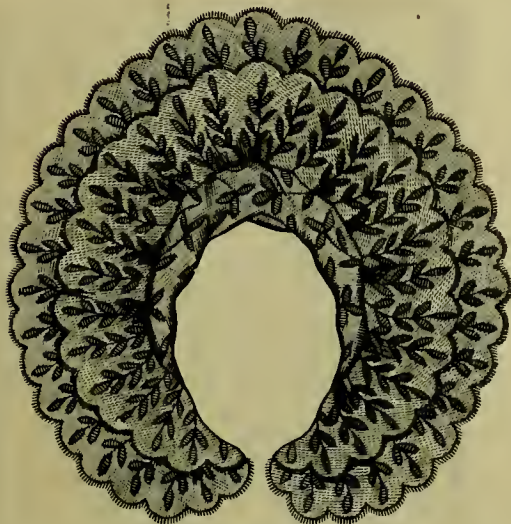
No. 6.—Nottingham lace; from 54 to 60 in. wide; in ecru. Price, 75c. per yard.



No. 12.—Cottage Drapery; 40 in. wide; in white. Price, 15c. per yard.



## LADIES' COLLARS.



No. 48.—Ladies' Black Spanish Fichu. Price, \$1.75.



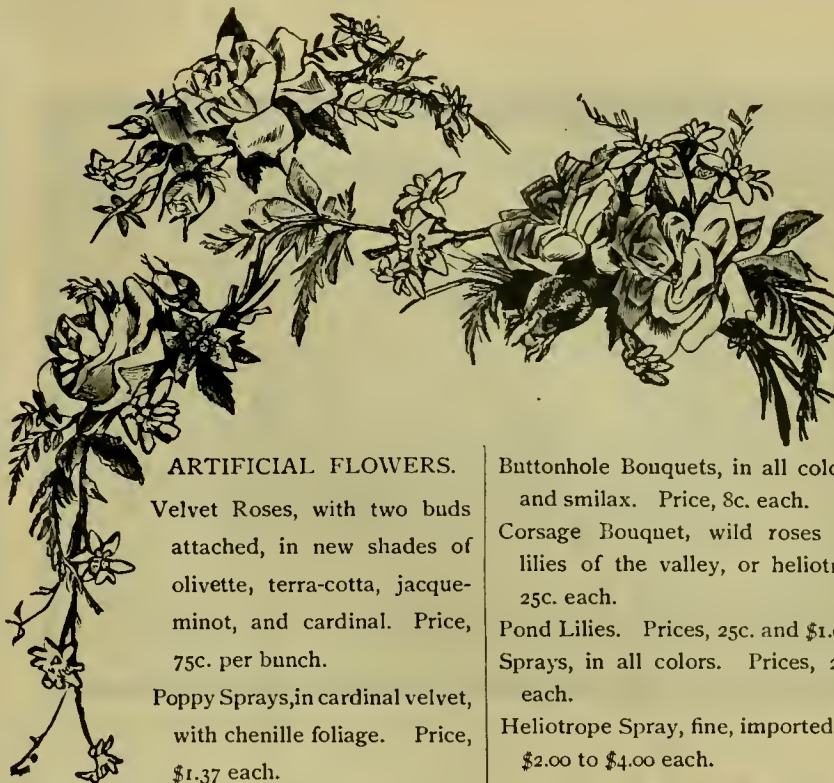
No. 49.—Ladies' Collar, with Swiss edge and lace. Price, 50c.



No. 50.—Ladies' Collar, Hamburg inserting and edge. Price, \$1.25.



No. 51.—Child's Collar, made of Irish crochet. Price, 80c.



## ARTIFICIAL FLOWERS.

Velvet Roses, with two buds attached, in new shades of olivette, terra-cotta, jacqueminot, and cardinal. Price, 75c. per bunch.

Poppy Sprays, in cardinal velvet, with chenille foliage. Price, \$1.37 each.

Velvet Rose Sprays, in cardinal and terra-cotta. Price, \$1.50 each.

Satin Buds, in bronze, mustard, terra-cotta, jacqueminot, marchionelle, and cardinal. Price, 15c. each.

Silk Roses; price, 62c. each.

Single Roses and Buds, a fine assortment in all colors. Roses; prices, from 15c. to 50c. each. Buds; prices, from 50c. to \$1.00 per dozen.

Orange Blossoms, with dress garniture; price, \$6.00 per set.

Orange Blossoms, sprays: price, \$1.00 each.



Corsage Bouquets, in every variety. Price, 19c. per spray.

Violets, in all colors; price, 10c. per bunch.

Buttonhole Bouquets, in all colors, with bud and smilax. Price, 8c. each.

Corsage Bouquet, wild roses and daisies, lilies of the valley, or heliotropes. Price, 25c. each.

Pond Lilies. Prices, 25c. and \$1.00 each.

Sprays, in all colors. Prices, 25c. and 50c. each.

Heliotrope Spray, fine, imported. Prices, from \$2.00 to \$4.00 each.



Hyacinth Spray, fine, imported. Prices, from \$2.00 to \$4.00 each.

Snow-balls, Carnations, and Chrysanthemums. Price, 75c. each.

Wild Rose Spray. Price, \$1.00 each.

Rosebud Spray. Price, \$1.00 each.

Woodbine Spray. Price, \$1.00 each.

Poppy Spray. Price, \$1.00 each.

Forget-me-not Spray. Price, \$1.00 each.

Rose Spray, all the varieties. Price, \$1.12 and \$1.25.

Bronzed Spray. Prices, \$1.00, 1.50, and \$1.75 each.

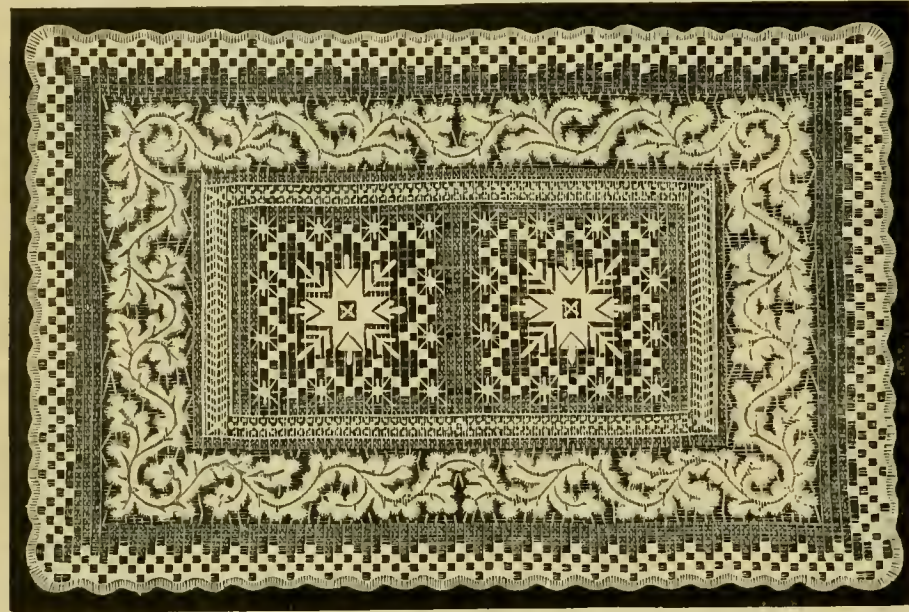
Velvet Roses, Hyacinths, Geraniums, Narcissus, Lilacs, Marguerites, Primroses, Heliotropes, or Clover—fine imported sprays of all of these flowers. Prices, from \$2.00 to \$4.00 each.

Daisy Wreath. Prices, from 50c. to \$2.75 each.

Bronze Wreath. Prices, \$1.50 and \$1.75 each.



LACE GOODS.



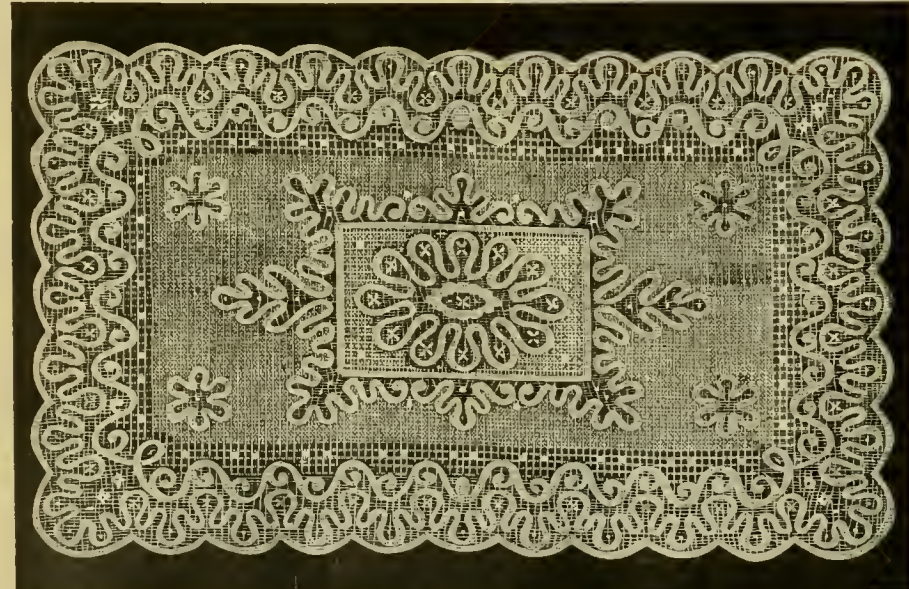
No. 1.—Splasher, of Nottingham Lace, in both cream and white. Sizes: 42×25 inches; 33×22 inches; and 28×16 inches. Prices: 75c., 55c., and 40c.



No. 2.—Tidy, of Nottingham Lace sizes: 23×23 inches; 18×18 inches; 14×14 inches. Prices: 45c., 25c., and 18c.



No. 3.—Tidy of Cluny Lace; with blue or red satin ribbon. Size, 12×12 inches. Price, 95c.



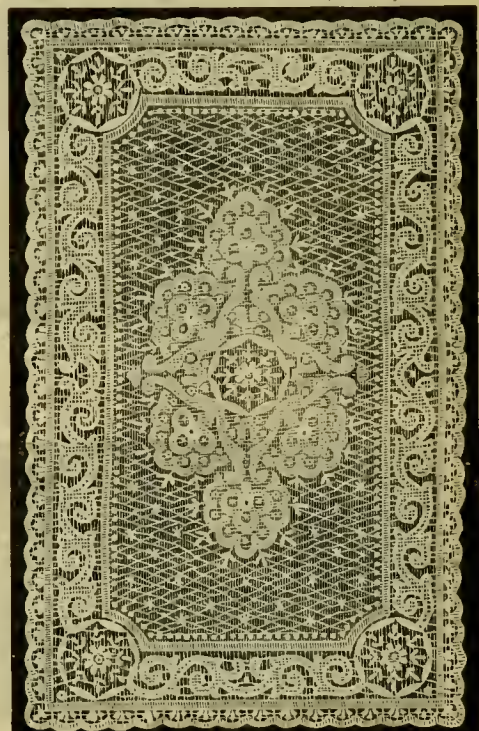
No. 4.—Splasher, of Nottingham Lace, in cream only. Size, 40×26 inches. Price, 65c. We have hundreds of other patterns in these goods.



No. 5.—Splasher of Nottingham Lace; sizes: 38×26 inches; 34×23 inches; 21×17 inches. Prices, 70c., 60c., and 38c.



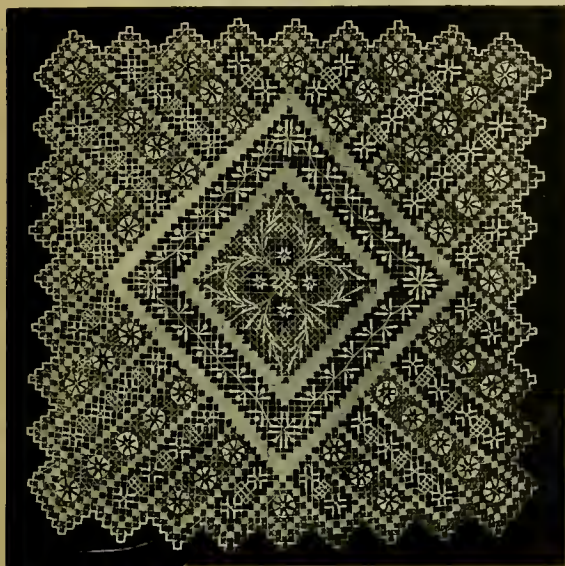
No. 6.—Tidy of Applique Lace, 12 inches square. Price, 30c.



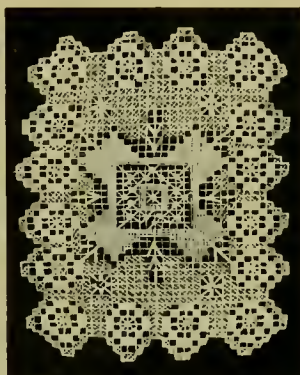
No. 7.—Splasher, of Nottingham Lace: 28×17 inches. Price, 40c.



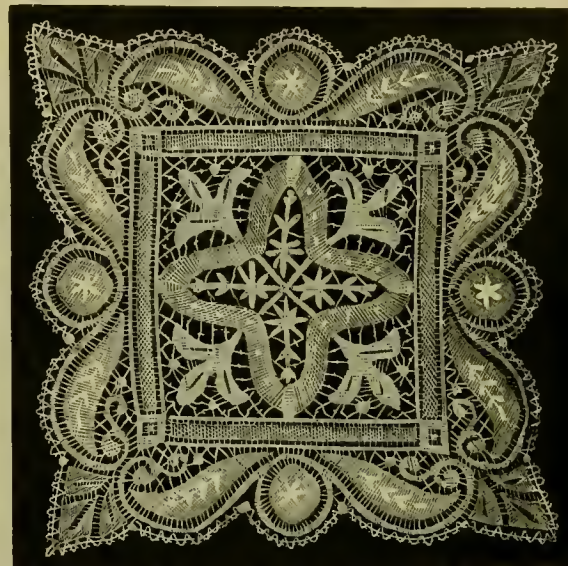
## LACE GOODS.



No. 7.—Tidy of Antique Lace, 20 inches square. Price, \$2.75.



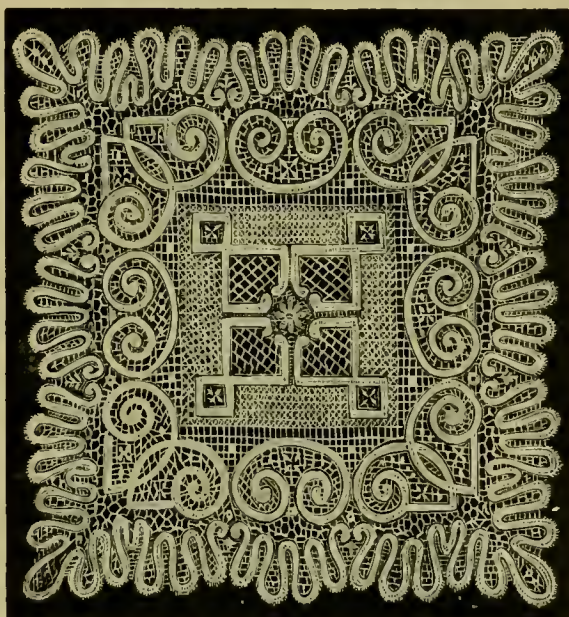
No. 8.—Tidy of Antique Lace, 10x12 inches. Price, 65c.



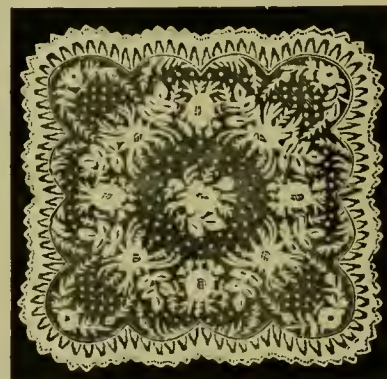
No. 9.—Tidy of Cluny Lace  $\frac{1}{2}$  size, 21 inches square. Price, 65c.



No. 10.—Tidy of Applique Lace, 13 inches square. Price, 65c.



No. 11.—Pillow Sham, of Russia Lace, 34 inches square, at \$2.75 per pair.



No. 12.—Tidy of Applique Lace, 12 inches square. Price, 65c.



No. 13.—Tidy of Cluny Lace, 21 inches square. Price, \$1.25.



No. 14.—Tidy of Nottingham Lace; sizes: 18x18 inches; 12x12 inches; 10x10 inches. Prices: 25c., 18c., and 13c.



No. 15.—Tidy of Antique Lace; size, 19 inches square. Price, \$1.25.

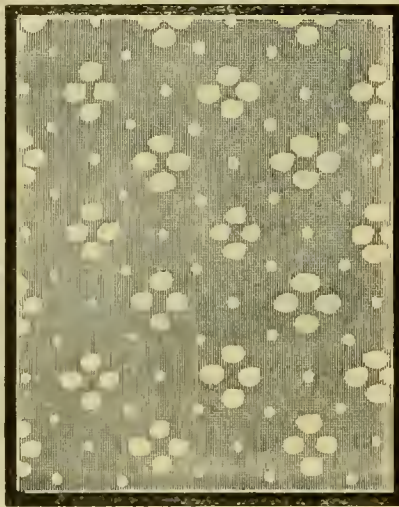


## NEW STYLES IN FIGURED SWISS.

We have hundreds of other styles of Figured Swiss, besides those which we have here engraved. Samples will be cheerfully forwarded to any address on application.



No. 1.—This pattern, 32 inches wide, 25c. per yard.



No. 4.—This pattern, 32 inches wide, 37½c. per yard.



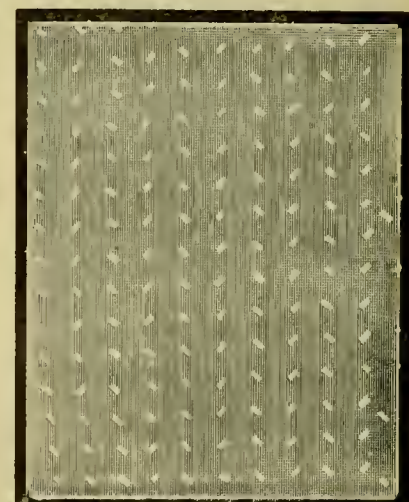
No. 7.—This pattern, 32 inches wide, 60c. per yard.



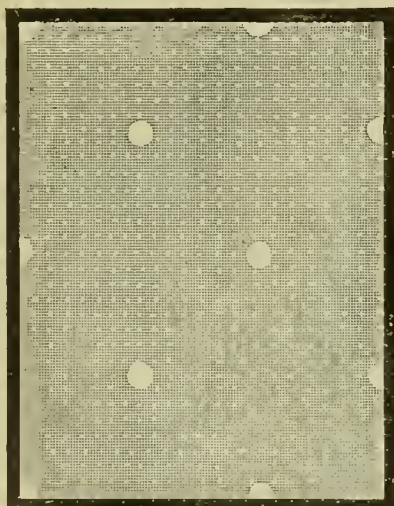
No. 2.—This pattern, 32 inches wide, 45c. per yard.



No. 5.—This pattern, 32 inches wide, 37½c. per yard.



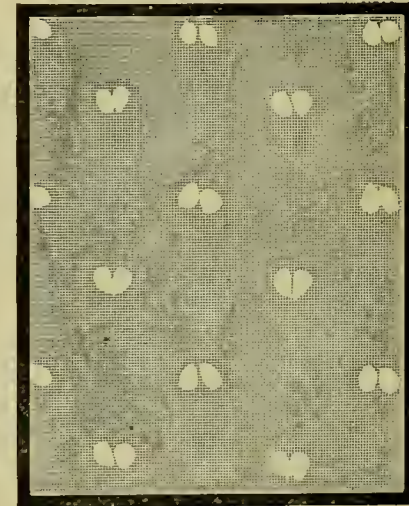
No. 8.—This pattern, 32 inches wide, 50c. per yard.



No. 3.—This pattern, 32 inches wide, 50c. per yard.



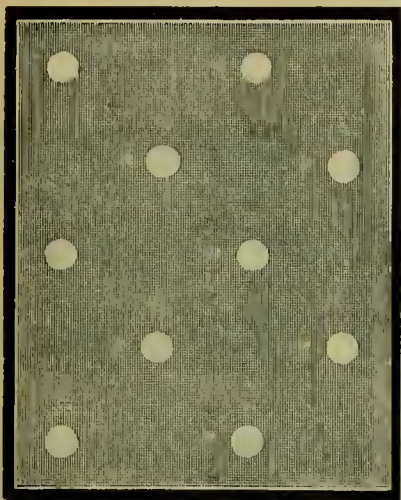
No. 6.—This pattern, 32 inches wide, 45c. per yard.



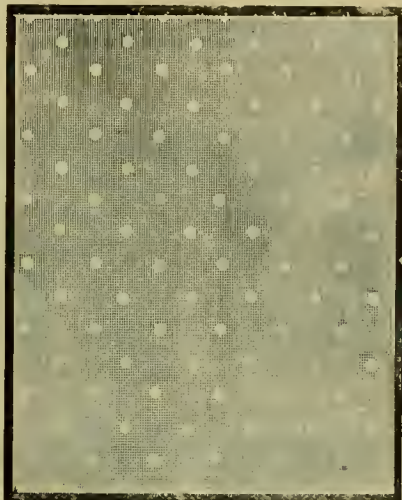
No. 9.—This pattern, 32 inches wide, 50c. per yard.



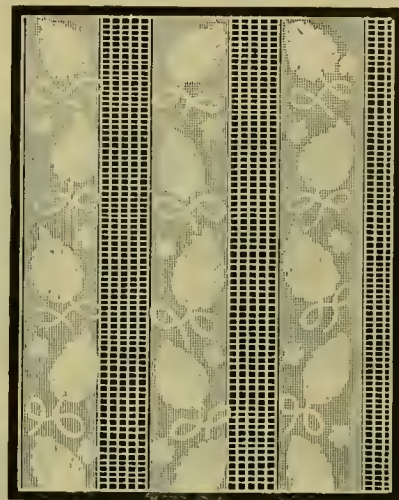
## NEW STYLES IN FIGURED SWISS.



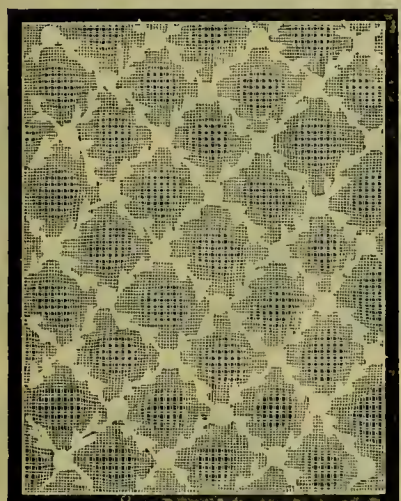
No. 10.—This pattern, 32 inches wide, 50c. per yard.



No. 11.—This pattern, 32 inches wide, 25c. per yard.



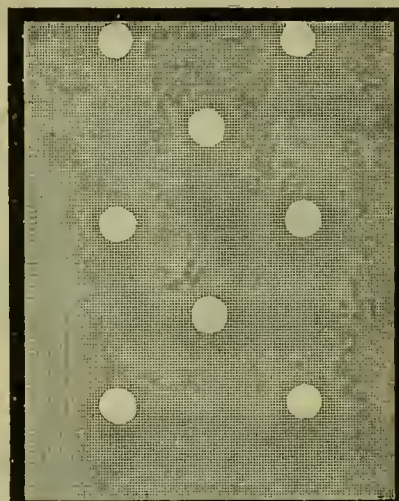
No. 12.—This pattern, 32 inches wide, 75c. per yard.



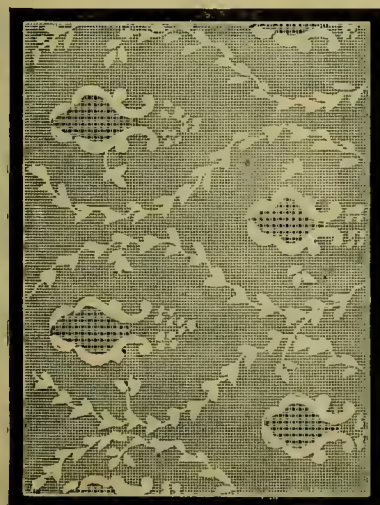
No. 13.—This pattern, 32 inches wide, 85c. per yard.



No. 14.—This pattern, 32 inches wide, 65c. per yard.



No. 15.—This pattern, 32 inches wide, 50c. per yard.



No. 16.—This pattern, 32 inches wide, 65c. per yard.



No. 17.—This pattern, 32 inches wide, 75c. per yard.



No. 18.—This pattern, 32 inches wide, 50c. per yard.

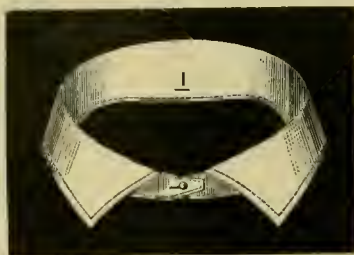


## MEN'S LINEN COLLARS.

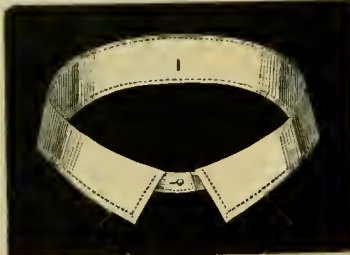
For prices and description see page 82.



Style, No. 1.



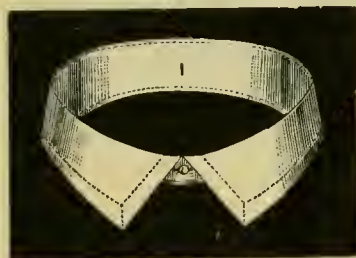
Style, No. 2.



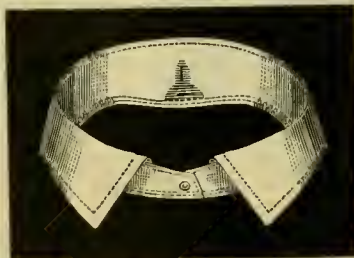
Style, No. 3.



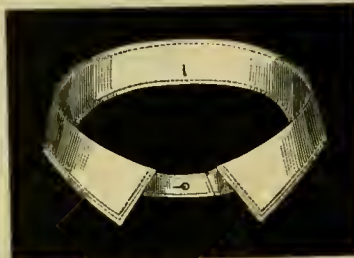
Style, No. 4.



Style, No. 5.



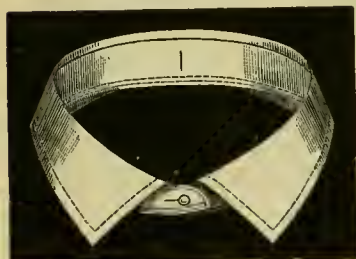
Style, No. 6.



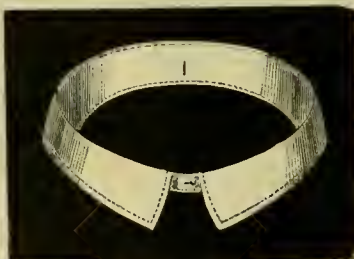
Style, No. 7.



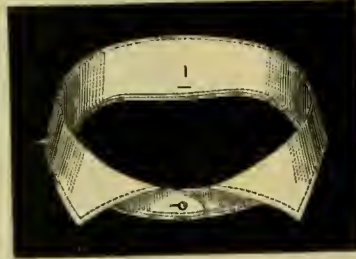
Style, No. 8.



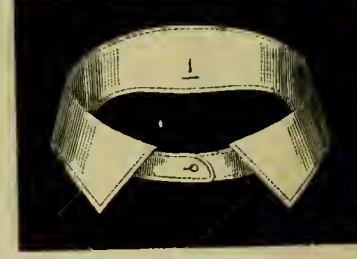
Style, No. 9.



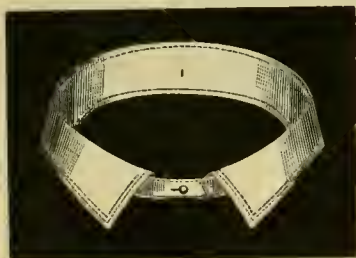
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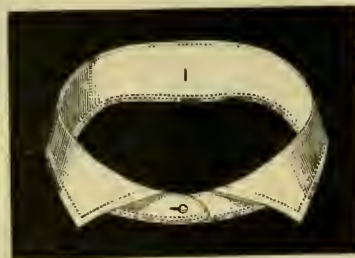
Style, No. 11.



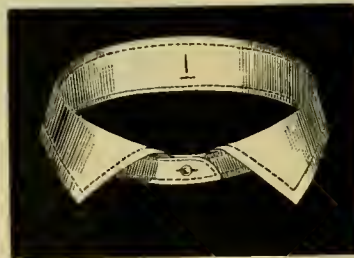
Style, No. 12.



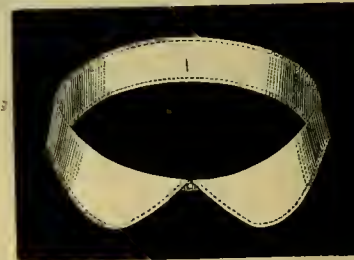
Style, No. 13.



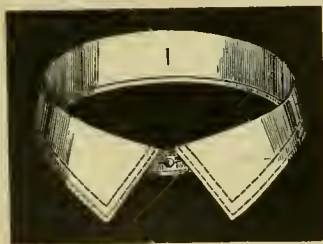
Style, No. 14.



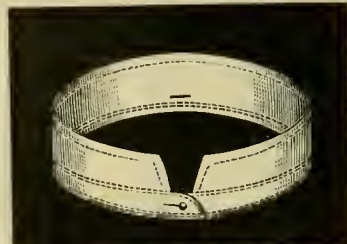
Style, No. 15.



Style, No. 16.



Style, No. 17.



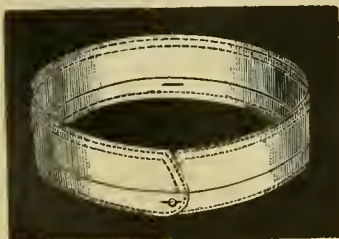
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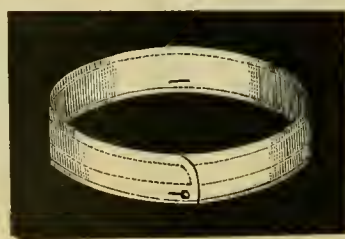
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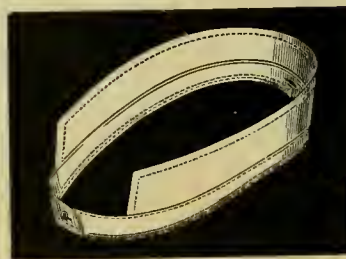
Style, No. 20.



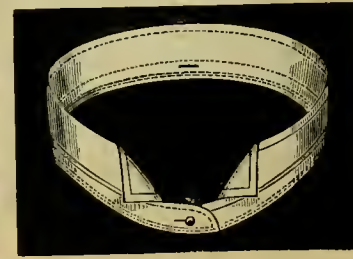
Style, No. 21.



Style, No. 22.



Style, No. 23.



Style, No. 24.

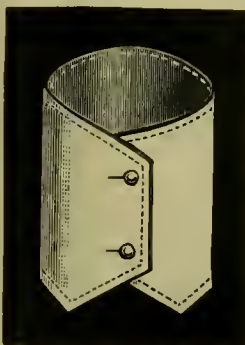


## MEN'S LINEN CUFFS.

For description and prices, see page 82.



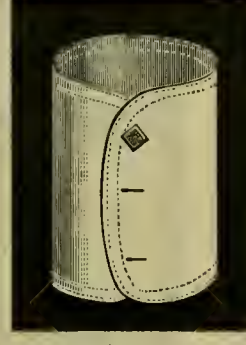
Style, No. 1.



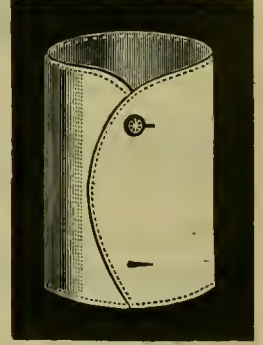
Style, No. 2.



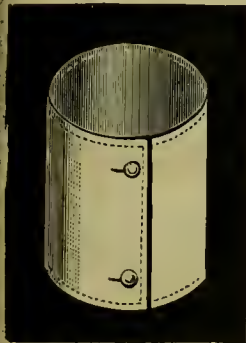
Style, No. 3.



Style, No. 4.



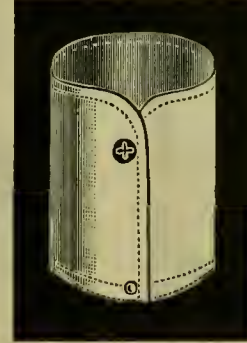
Style, No. 5.



Style, No. 6.



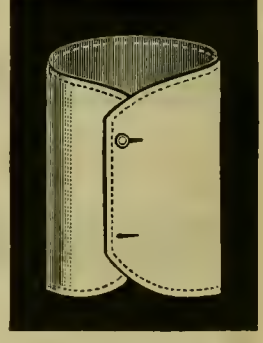
Style, No. 7.



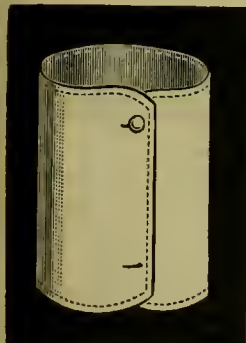
Style, No. 8.



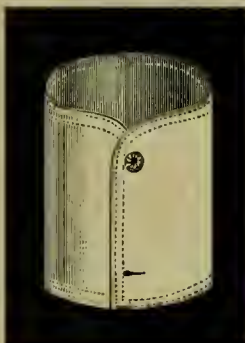
Style, No. 9.



Style, No. 10.



Style, No. 11.



Style, No. 12.



Style, No. 13.



Style, No. 14.



Style, No. 15.



Style, No. 16.



Style, No. 17.



Style, No. 18.



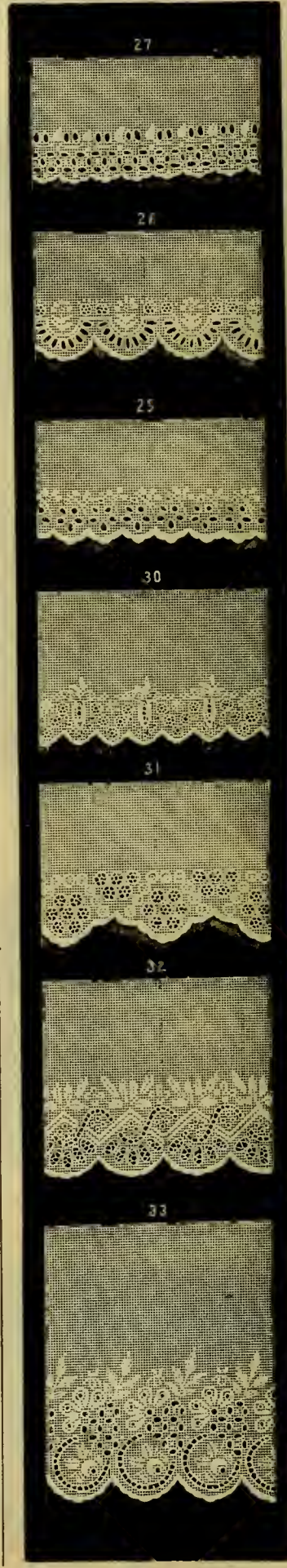
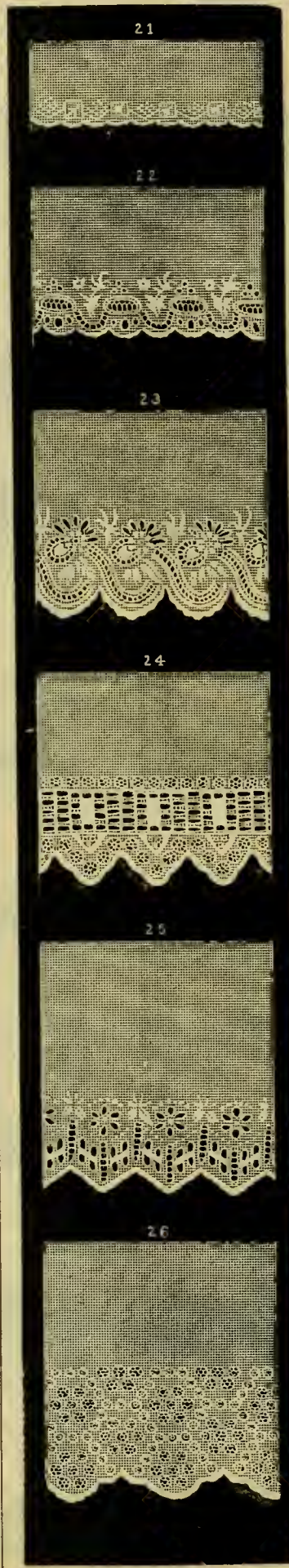
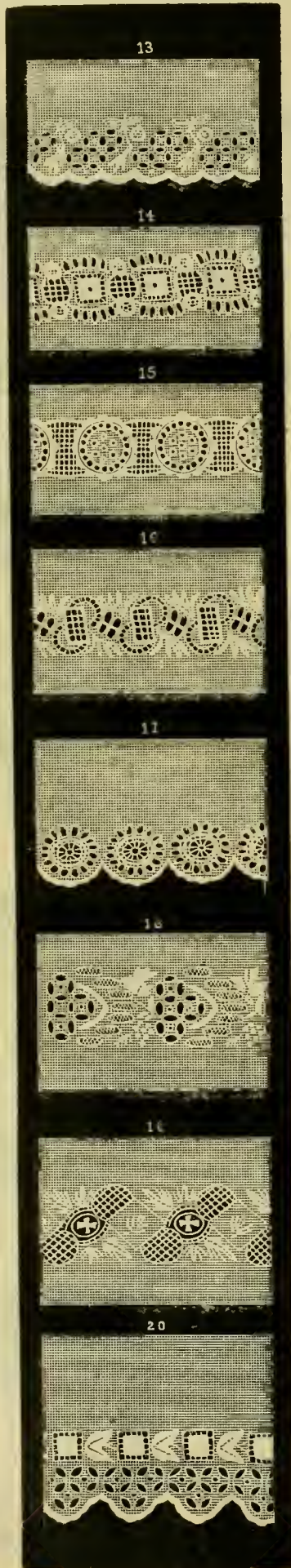
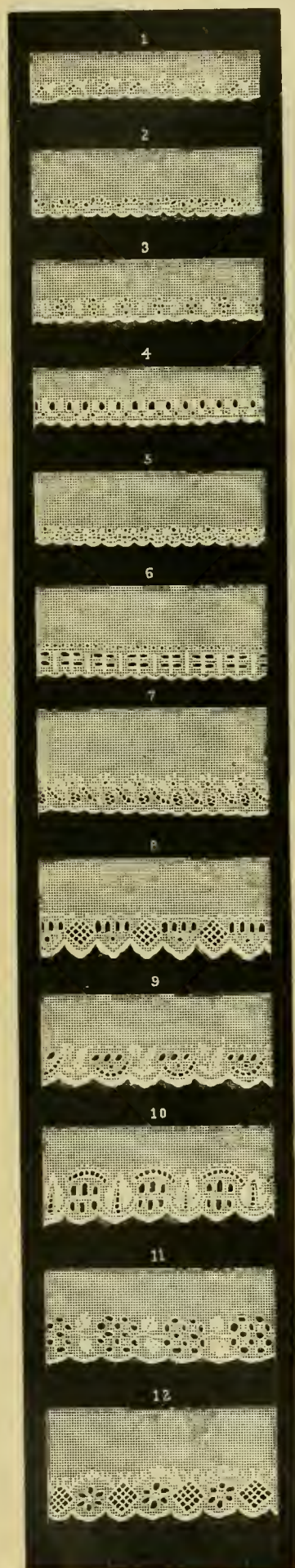
Style, No. 19.



Style, No. 20.



## SWISS EMBROIDERIES.





## SWISS EMBROIDERIES.

Our collection of these goods is constantly changing, and the pattern desired may all be sold by the time an order reaches us; but we will, however, in all cases, send the nearest in stock to the one desired, unless otherwise ordered.



## DESCRIPTION OF ENGRAVINGS.

- No. 1.— $\frac{1}{2}$  inch wide, on Nainsook, 12c. per yard.  
 No. 2.— $\frac{1}{2}$  in. wide. Cambric, 9c. per yard.  
 No. 3.— $\frac{1}{2}$  in. wide, Nainsook, 10c. per yd.  
 No. 4.— $\frac{3}{4}$  in. wide, Cambric, 8c. per yard.  
 No. 5.— $\frac{1}{2}$  inch wide, on Nainsook, 12c. per yard.  
 No. 6.—1 in. wide, Cambric, 12c per yard.  
 No. 7.—1 inch wide, on Nainsook, 18c. per yard.  
 No. 8.— $1\frac{1}{2}$  inches wide, on Cambric, 12 $\frac{1}{2}$ c. per yard.  
 No. 9.—1 inch wide, on Nainsook, 16c. per yard.  
 No. 10.— $1\frac{3}{4}$  inches wide, on Nainsook, 20c. per yard.  
 No. 11.—1 inch wide, on Cambric, 16c. per yard.  
 No. 12.— $1\frac{1}{2}$  inches wide, on Nainsook, 20c. per yard.  
 No. 13.— $1\frac{1}{2}$  inches wide, on Cambric, 16c. per yard.  
 No. 14.— $1\frac{1}{4}$  inches wide, on Cambric, 25c. per yard.  
 No. 15.—1 inch wide, on Cambric, 25c. per yard.  
 No. 16.— $1\frac{1}{4}$  inches wide, on Cambric, 18c. per yard.  
 No. 17.— $1\frac{1}{4}$  inches wide, on Cambric, 15c. per yard.  
 No. 18.— $1\frac{1}{4}$  inches wide, on Cambric, 25c. per yard.  
 No. 19.— $1\frac{1}{2}$  inches wide, on Nainsook, 35c. per yard.  
 No. 20.— $3\frac{1}{2}$  inches wide, on Cambric, 20c. per yard.  
 No. 21.—1 inch wide, on Nainsook, 15c. per yard.  
 No. 22.— $2\frac{1}{2}$  inches wide, on Nainsook, 25c. per yard.  
 No. 23.— $3\frac{1}{2}$  inches wide, on Cambric, 28c. per yard.  
 No. 24.— $3\frac{1}{2}$  inches wide, on Cambric, 38c.; and 7 inches wide, 75c. per yard.  
 No. 25.—3 in. wide, Nainsook, 35c. per yd.  
 No. 26.—2 inches wide, on Cambric, 25c.;  $3\frac{1}{2}$  in. 55c.; and 7 in. 73c. per yard.  
 No. 27.—1 in. wide, Cambric. 16c. per yd.  
 No. 28.—2 in. wide, Cambric. 20c. per yd.  
 No. 29.— $1\frac{1}{2}$  inches wide, on Cambric, 12c. per yard.  
 No. 30.—2 inches wide, on Nainsook, 25c. per yard.  
 No. 31.— $2\frac{1}{2}$  inches wide, on Cambric, 25c. per yard.  
 No. 32.—3 inches wide, on Nainsook, 35c. per yard.  
 No. 33.—4 inches wide, on Cambric, 45c. per yard.  
 No. 34.— $2\frac{1}{2}$  inches wide, on Nainsook, 37 $\frac{1}{2}$ c.; and 7 in. 75c. per yard.  
 No. 35.—4 inches wide, Irish Point on Nainsook, 60c. per yard.  
 No. 36.— $4\frac{1}{2}$  inches wide, Irish Point on Nainsook, 50c. per yard.  
 No. 37.—6 inches wide, Irish Point on Nainsook, \$1.00 per yard.  
 No. 38.—5 inches wide, Irish Point on Nainsook, 65c. per yard.  
 No. 39.—7 inches wide, on Cambric, 70c. per yard.  
 No. 40.— $2\frac{1}{2}$  inches wide, on Nainsook, 37 $\frac{1}{2}$ c. per yard.  
 No. 41.—6 inches wide, on Nainsook, 75c. per yard.  
 No. 42.—4 inches wide, Irish Point on Nainsook, 60c.; and 6 in. 75c. per yard.  
 No. 53.— $8\frac{1}{2}$  inches wide, Irish Point on Nainsook, 75c. per yard.  
 No. 44.— $3\frac{1}{2}$  inches wide, on Nainsook, 50c.; and  $6\frac{1}{2}$  in. 85c. per yard.  
 No. 45.— $4\frac{1}{2}$  inches wide, on Cambric, 40c. per yard.  
 No. 46.—7 inches wide, on Cambric, 75c. per yard.  
 No. 47.—8 inches wide, on Nainsook, 75c. per yard.



## MARSEILLES BED SPREADS.



FIG. 1.



FIG. 3.



FIG. 2.

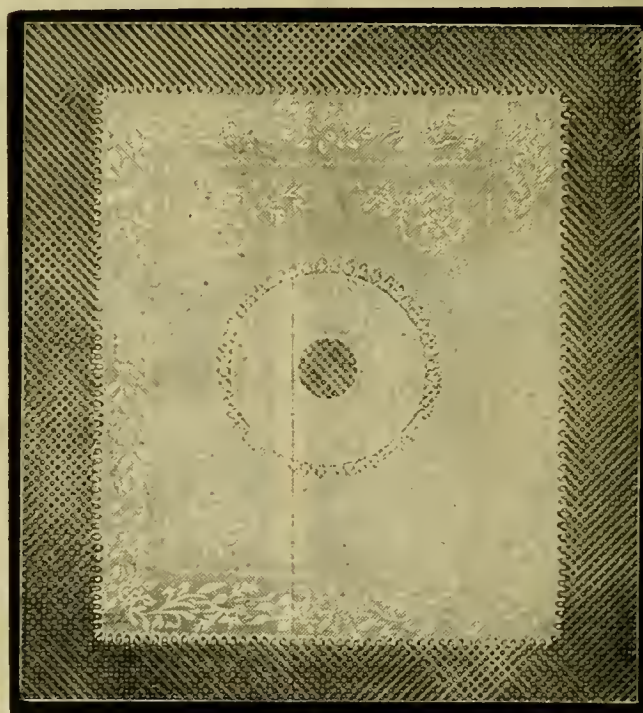


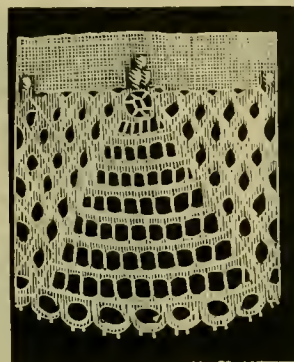
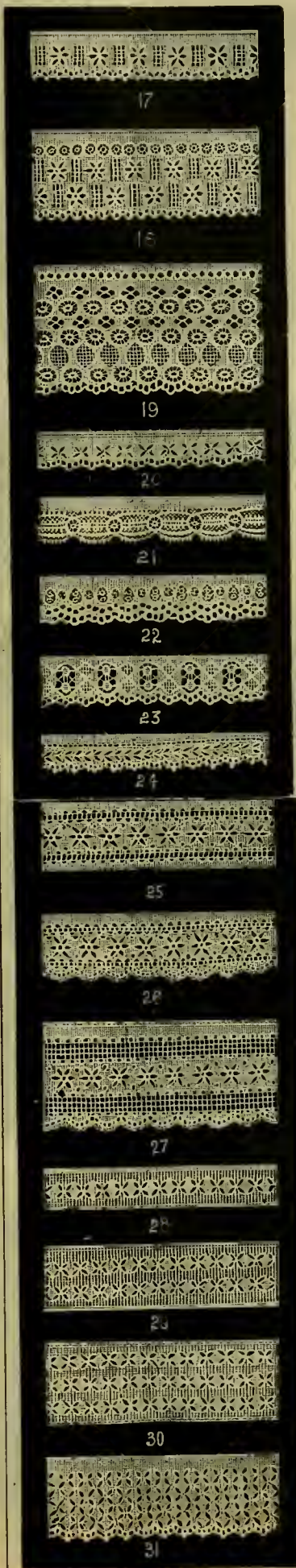
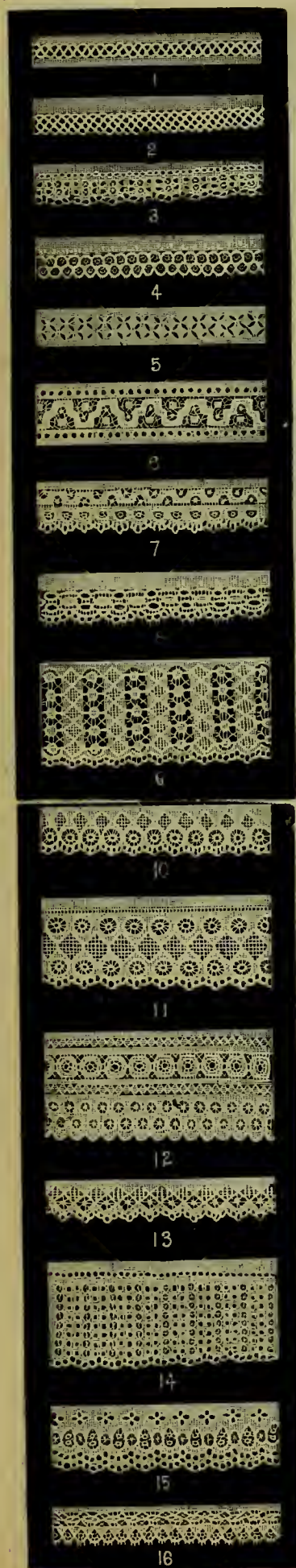
FIG. 4.

## MARSEILLES BED SPREADS.

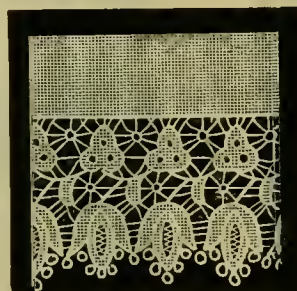
- No. 1.—This pattern, size,  $2\frac{3}{8} \times 2\frac{1}{2}$  yards. Price, \$3.50. Other patterns at same price.
- No. 2.—This pattern, size  $2\frac{3}{8} \times 2\frac{1}{2}$  yards. Price, \$4.25. Other patterns at same price.
- No. 3.—This pattern,  $2\frac{3}{8} \times 2\frac{1}{2}$  yards. Price, \$4.25. Other patterns at same price.
- No. 4.—This pattern,  $2\frac{3}{8} \times 2\frac{1}{2}$  yards. Price, \$5.00. Other patterns at same price.



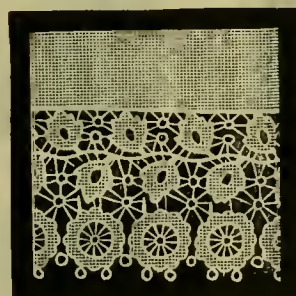
## EVERLASTING TRIMMINGS.



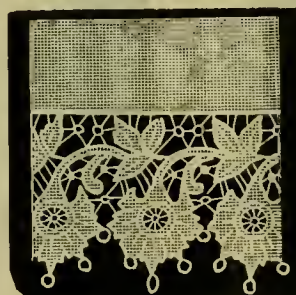
32.



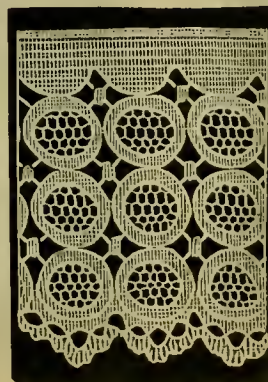
33.



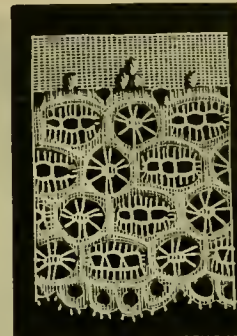
34.



35.



36.



37.

- No. 1.— $\frac{3}{4}$  inch deep, at 5c. per yard.  
 No. 2.—1 inch deep, at 6c. per yard.  
 No. 3.—1 inch deep, at 6c. per yard.  
 No. 4.—1 inch deep, at 7c. per yard.  
 No. 5.— $\frac{3}{4}$  inch deep, at 7c. per yard.  
 No. 6.—1 inch deep, at 9c. per yard.  
 No. 7.—1 inch deep, at 7c. per yard.  
 No. 8.—1 inch deep, at 12c. per yard.  
 No. 9.— $1\frac{1}{2}$  inches deep, at 15c. per yard.  
 No. 10.—1 inch deep, at 10c. per yard.  
 No. 11.—2 inches deep, at 15c. per yard.  
 No. 12.—3 inches deep, at 20c. per yard.  
 No. 13.— $\frac{1}{2}$  inch deep, at 7c. per yard.  
 No. 14.— $\frac{3}{4}$  inch deep, at 8c. per yard.  
 No. 15.—1 inch deep, at 6c. per yard.  
 No. 16.—1 inch deep, at 8c. per yard.  
 No. 17.—1 inch deep, at 7c. per yard.  
 No. 18.— $1\frac{3}{4}$  inches deep, at 7c. per yard.  
 No. 19.— $1\frac{1}{4}$  inches deep, 12c. per yard.  
 No. 20.— $1\frac{1}{2}$  inches deep, at 9c. per yard.  
 No. 21.—1 inch deep, at 8c. per yard.  
 No. 22.—2 inches deep, at 18c. per yard.  
 No. 23.—1 inch deep, at 6c. per yard.  
 No. 24.—1 inch deep, at 4c. per yard.  
 No. 25.—1 inch deep, at 12c. per yard.  
 No. 26.—1 inch deep, at 10c. per yard.  
 No. 27.— $1\frac{3}{4}$  inches deep, at 15c. per yard.  
 No. 28.—1 inch deep, at 8c. per yard.  
 No. 29.— $1\frac{1}{2}$  inches deep, 12c. per yard.  
 No. 30.—2 inches deep, at 15c. per yard.  
 No. 31.— $1\frac{1}{2}$  inches deep, 15c. per yard.  
 No. 32.— $1\frac{3}{4}$  inches deep, at 12c. per yard.  
 No. 33.— $3\frac{1}{2}$  inches deep, at  $37\frac{1}{2}$ c. per yard.  
 No. 34.— $3\frac{1}{2}$  inches deep, at  $37\frac{1}{2}$ c. per yard.  
 No. 35.— $3\frac{1}{2}$  inches deep, at  $37\frac{1}{2}$ c. per yard.  
 No. 36.— $1\frac{3}{4}$  inches deep, at 15c. per yard.  
 No. 37.— $1\frac{1}{2}$  inches deep, at 10c. per yard.



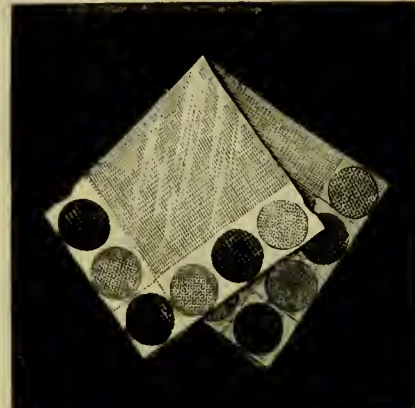
## LADIES' FRENCH HANDKERCHIEFS.



No. 1.—Handkerchief of Sheer French Linen scalloped, with hand-worked dice patterns, in all colors, \$4.00.



No. 5.—Handkerchief of Sheer French Linen, scalloped, dice patterns, \$2.75.



No. 9.—Ladies' Handkerchief, Hemstitched, with large polka dots, in colors, 50c.



No. 2.—Ladies' Fancy Hemstitched Handkerchief, with fancy borders, in all colors, 25c.



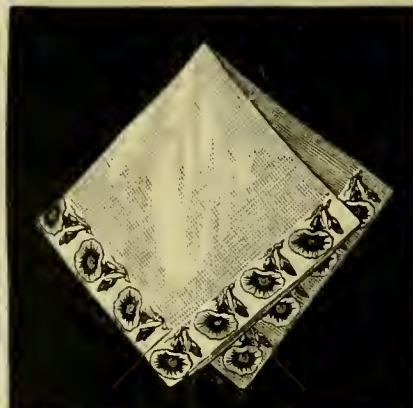
No. 6.—Ladies' Fancy Handkerchief, scalloped and embroidered, 75c.



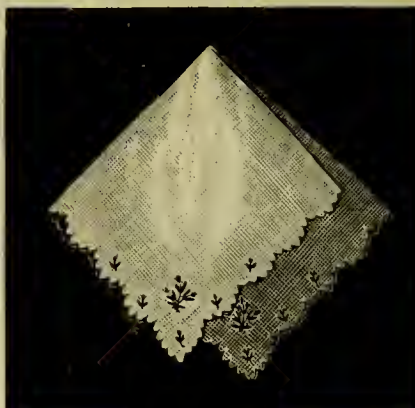
No. 10.—Handkerchief of French Sheer Linen with hand-work dice patterns, \$8.00.



No. 3.—Handkerchief of Sheer French Linen scalloped and embroidered, \$1.75.



No. 7.—Ladies' Hemstitched Handkerchief, with colored border of daisies, 50c.



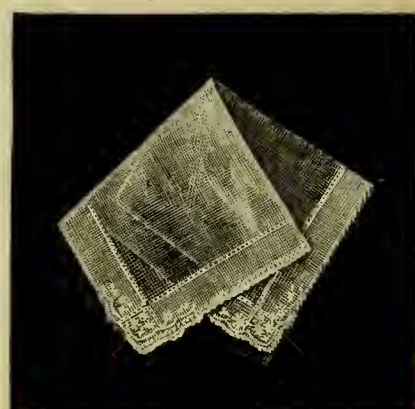
No. 11.—Ladies' Handkerchief, scalloped and embroidered, 15c.



No. 4.—Ladies' French Scalloped and Embroidered Handkerchief, in fancy colors, \$1.75.



No. 8.—Ladies' Fancy Handkerchief of Sheer Linen, scalloped and embroidered, \$1.75.



No. 12.—Handkerchief, French Sheer Linen, scalloped and embroidered, \$1.37.



## LADIES' FRENCH HANDKERCHIEFS.



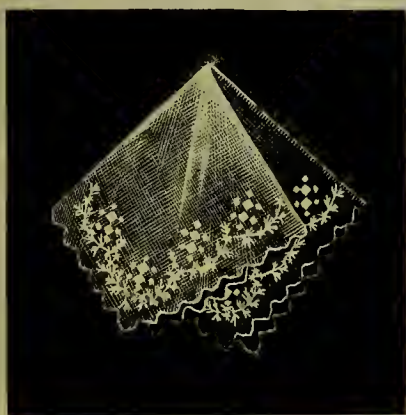
No. 13.—Ladies' Hemstitched Handkerchief, with polka dot border, all colors, 25c.



No. 17.—Ladies' French Embroidered Handkerchief, with scalloped edge, \$1.37.



No. 21.—Ladies' Sheer French Handkerchief, with embroidered corners, 55c.



No. 14.—Handkerchief, Sheer French Linen scalloped and embroidered, dice patterns, \$3.



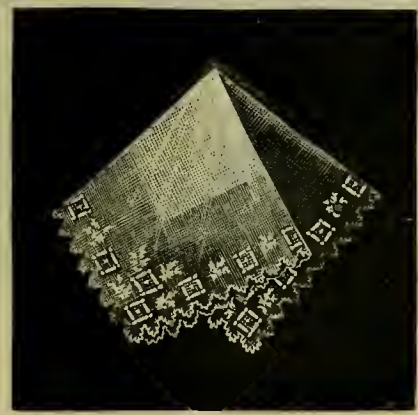
No. 18.—Ladies' French Scalloped and Embroidered Handkerchief, \$1.75.



No. 22.—Ladies' Hemstitched Handkerchief, with fancy border, 15c.



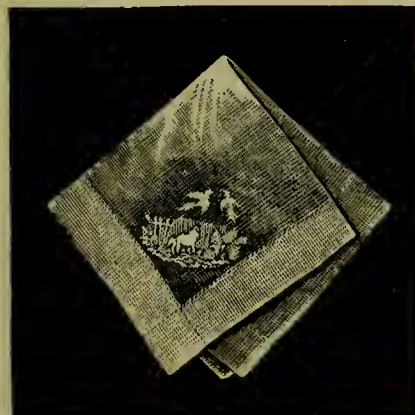
No. 15.—Ladies' Fancy Handkerchief, scalloped and embroidered, 50c.



No. 19.—Handkerchief of French Linen, scalloped and embroidered, \$5.00.



No. 23.—Ladies' Fancy French Sheer Linen Handkerchief, scalloped and embroidered, \$2.75.



No. 16.—Ladies' Imported French Handkerchief, with embroidered corners, 55c.



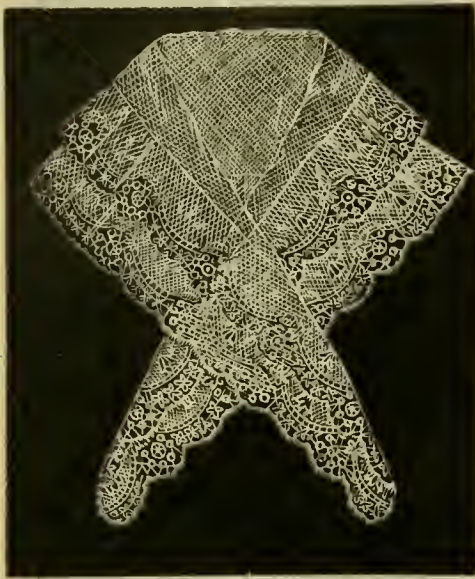
No. 20.—Ladies' Fancy Handkerchief, scalloped and embroidered, 75c.



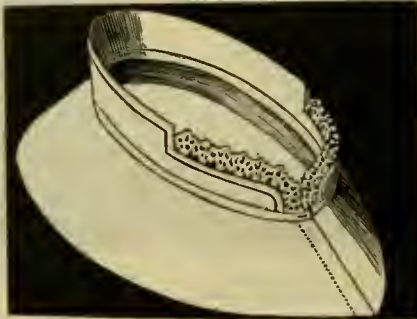
No. 24.—Ladies' Handkerchief, with fancy hemstitched border, 50c.



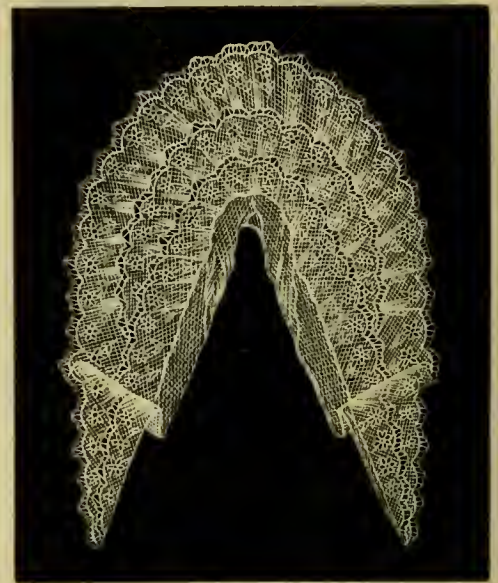
## LADIES' COLLARS AND FICHUS.



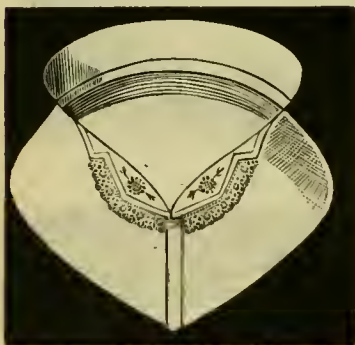
No. 1.—Ladies' Point Gauze Fichu. Price, \$2.25.



No. 4.—Choker Collar of fine linen, beautifully embroidered. Price, 37c.



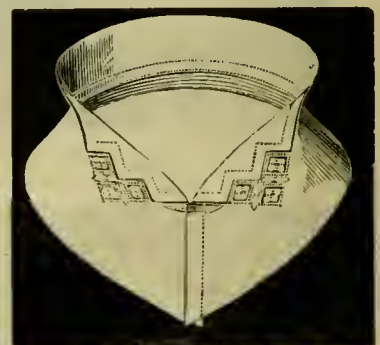
No. 7.—Ladies' Fichu of Oriental Lace. Price 50c.



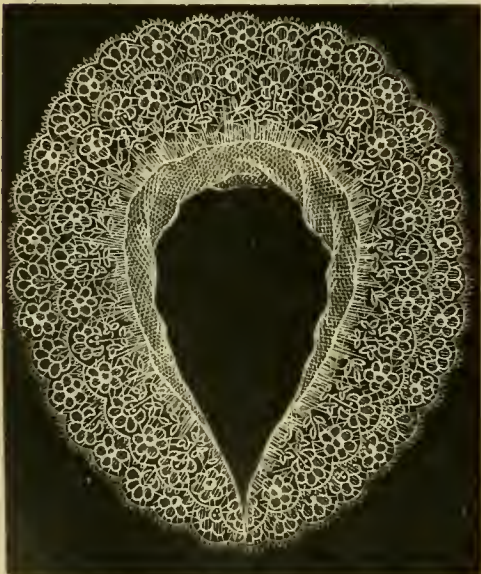
No. 2.—Picadilly Collar of fine linen, with hem-stitched points and embroidered edge, 37c.



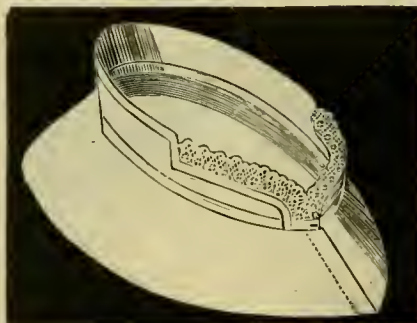
No. 5.—Ladies' Mauresque Collarette. Price, \$1.50.



No. 8.—Picadilly Collar of fine linen, hem-stitched and open work embroidery, 37c.



No. 3.—Ladies' Fichu of Oriental Lace. Price, \$1.50.



No. 6.—Choker Collar of fine linen, with beautiful embroidery, 37c.



No. 9.—Ladies' Mauresque Fichu. Price \$2.85.



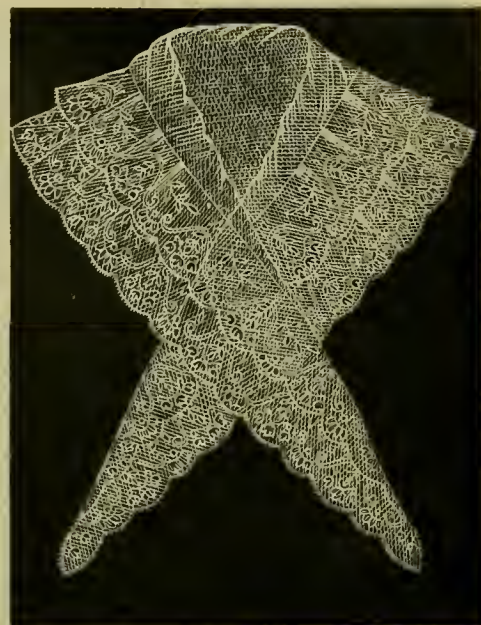
## LADIES' COLLARS AND FICHUS.



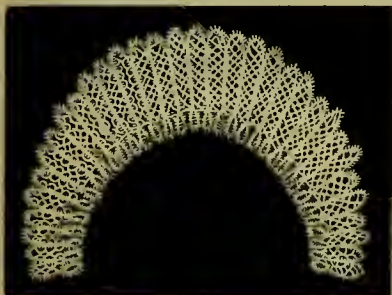
No. 10.—Ladies' Fichu of Oriental Lace. Price, 75c.



No. 13.—Ladies' Linen Sailor Collar, with Hamburg edge Price, 50c.



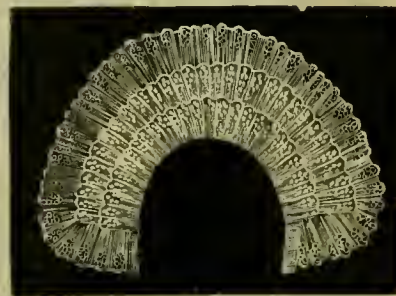
No. 16.—Ladies' Fichu of Oriental Lace. Price 75c.



No. 11.—Ladies' Collar, with feather-edge. Price, 25c.



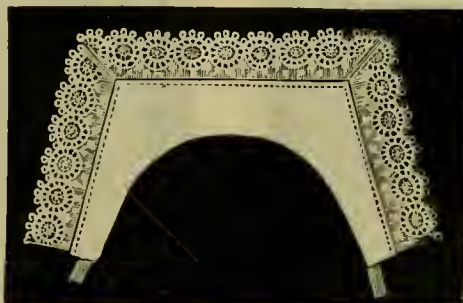
No. 14.—Ladies' Hand-run Spanish Fichu. Price, \$5.50.



No. 17.—Ladies' Mull Collar, embroidered, with three rows of pleats. Price, 50c.



No. 12.—Ladies' Point Montespán Collarete. Price, \$1.85.



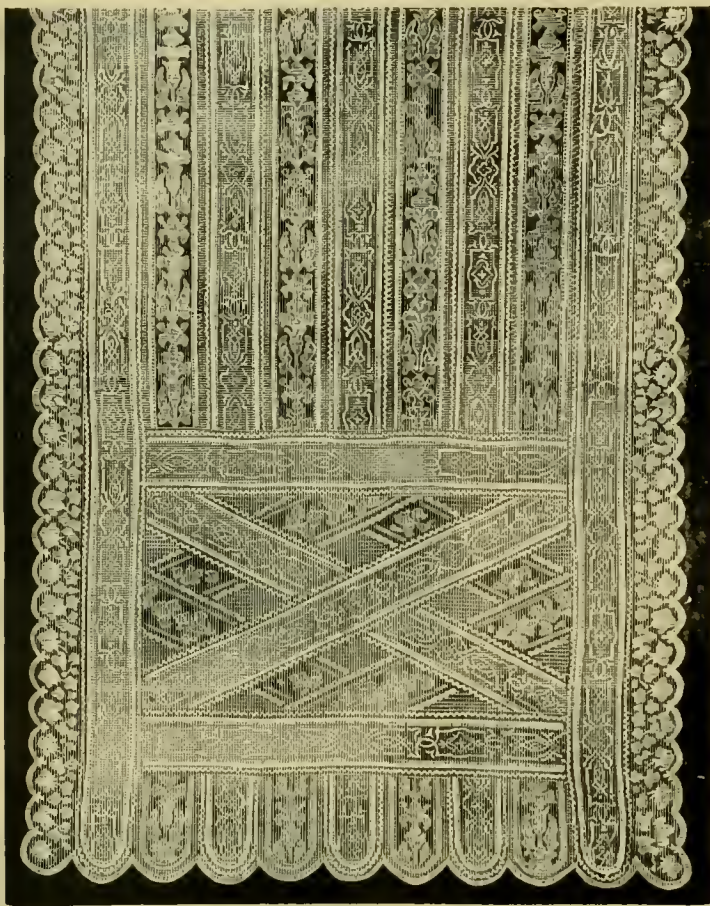
No. 15.—Boys' Linen Sailor Collar, with edge. Price, 25c.



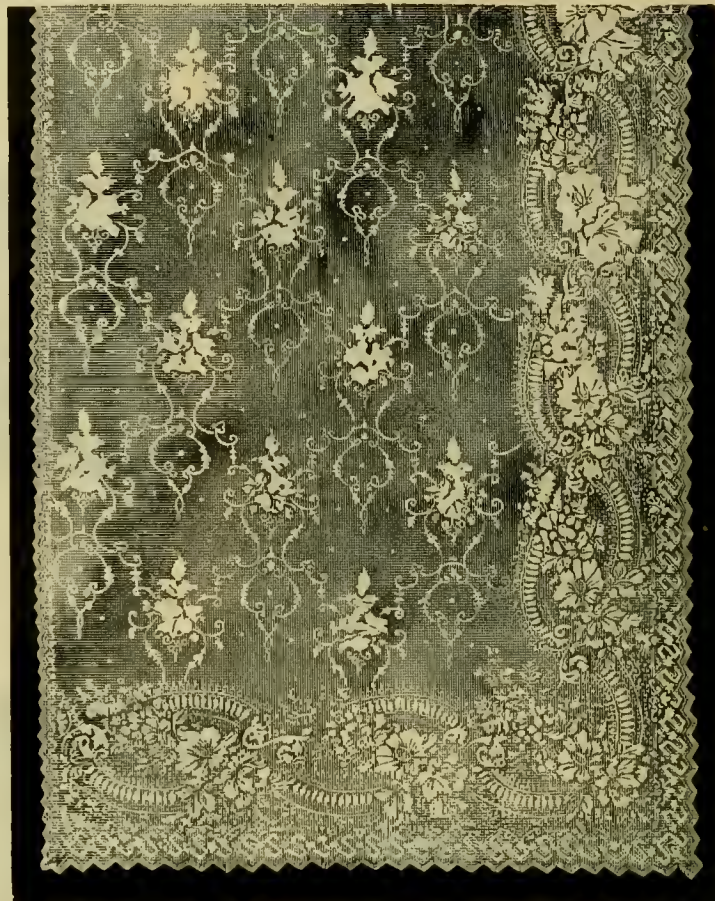
No. 18.—Ladies' Edelweis Fichu. Price, \$1.00.



## LACE CURTAINS.



No. 1.—Curtains of French Guipure lace, in ecru, 4 yards in length. Price, \$12.00 per pair.



No. 2.—Curtains of Swiss tamboured lace, 4 yards in length. Price \$20.00 per pair.



No. 3.—Curtain of Cluny lace, in ecru, 4 yards in length. Price, \$25.00 per pair.



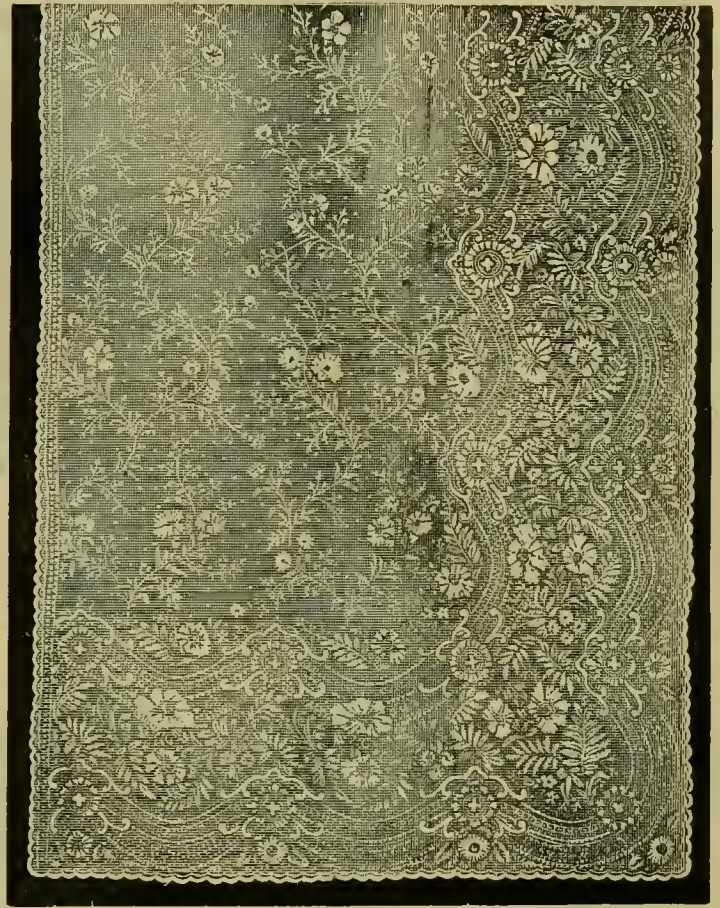
No. 4.—Curtain of Antique lace, 4½ yards in length. Price, \$6.00 per pair.



## LACE CURTAINS.



No. 5.—Curtain of Swiss Applique, 4 yards in length. Price, \$18.00 per pair.



No. 7.—Curtain of Swiss tamboured lace, 4 yards in length. Price, \$25.00 per pair.



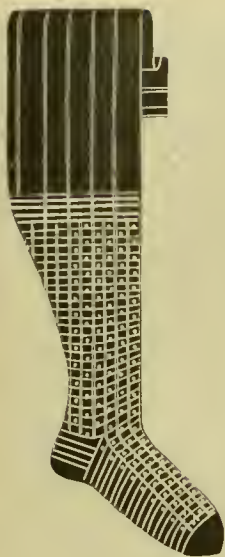
No. 6.—Curtain of White Nottingham, taped edge, 4 yards in length. Price, \$7.50 per pair.



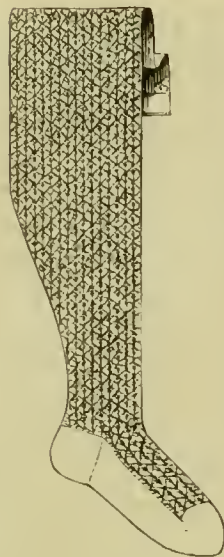
No. 8.—Curtain of Swiss tamboured lace, 4 yards in length. Price, \$20.00 per pair.



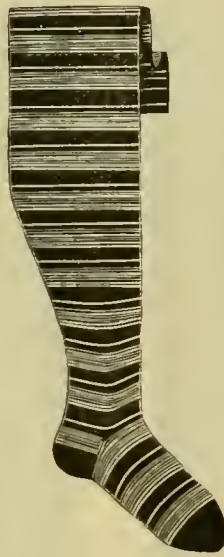
## SPRING HOSIERY.



Style, No. 1.



Style, No. 2.



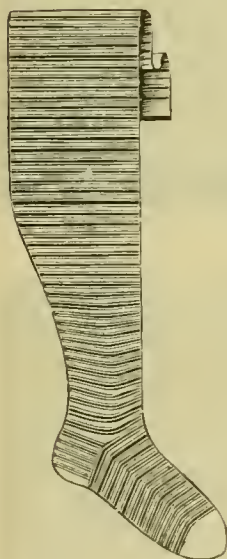
Style, No. 3.



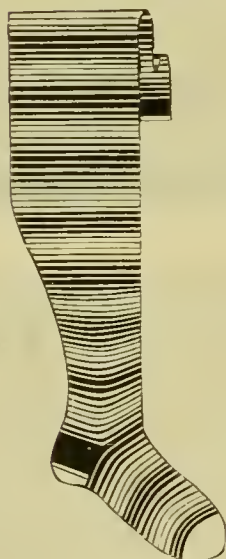
Style, No. 4.



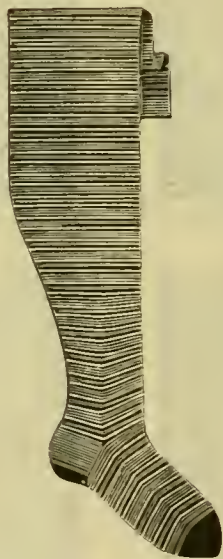
Style, No. 5.



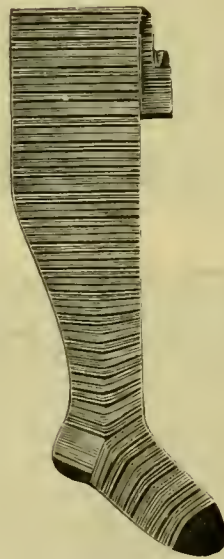
Style, No. 6.



Style, No. 7.



Style, No. 8.



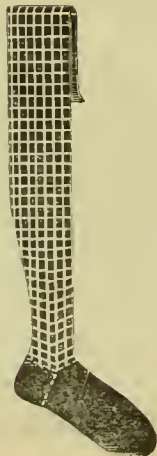
Style, No. 9.



Style, No. 10.



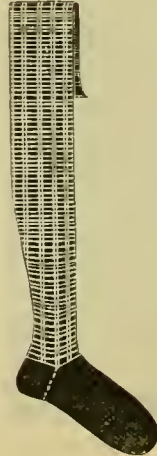
Style, No. 11.



Style, No. 12.



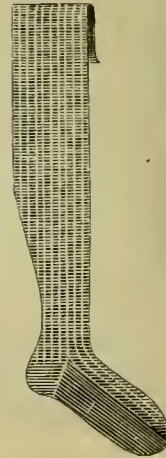
Style, No. 13.



Style, No. 14.



Style, No. 15.



Style, No. 16.



## SPRING HOSIERY.



Style, No. 17.



Style, No. 18.



Style, No. 19.



Style, No. 20.



Style, No. 21.



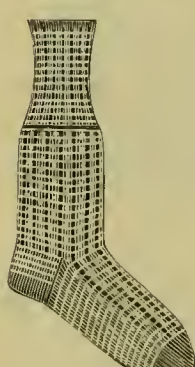
Style, No. 22.



Style, No. 23.



Style, No. 24.



Style, No. 25.



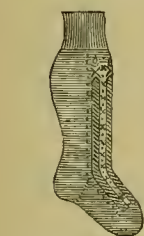
Style, No. 26.



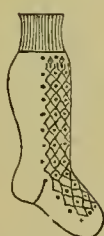
Style, No. 27.



Style, No. 28.



Style, No. 29.



Style, No. 30.



Style, No. 31.



Style, No. 32.



Style, No. 33.



Style, No. 34.



Style, No. 35.



Style, No. 36.



Style, No. 37.

## DESCRIPTION OF THE ILLUSTRATIONS.

No. 1.—Ladies' Lisle Thread, embroidered; in cadet, black, terra-cotta, and fawn. Price, \$2.25.

No. 2.—Ladies' Unbleached Lisle, open work; in five different patterns. Price, \$1.75.

No. 3.—Ladies' French Lisle; solid colors, with cluster stripes; in cadet, terra-cotta, tan, and black. Price, \$1.75.

No. 4.—Ladies' Unbleached Cotton Hose; with cluster stripes; in garnet, cardinal, light blue, and brown. Price, 50c.

No. 5.—Ladies' French Lisle Thread Hose; with embroidery on front; in black, garnet, cadet, and terra-cotta. Price, \$1.75.

No. 6.—Ladies' Unbleached Cotton Hose; with brown, garnet, black, cardinal, and blue stripes. Price, 50c.

No. 7.—Ladies' black and white striped Cotton Hose; a very pretty mourning hose. Price, 50c.

No. 8.—Ladies' fancy striped Cotton Hose. in black, cadet, terra-cotta, and cardinal. Price, 50c.

No. 9.—Ladies' Unbleached Cotton Hose; with cluster stripes, in cardinal, brown, and navy blue. Price, 60c.

No. 10.—Ladies' fancy striped Cotton Hose; with embroidery; in cardinal, olive, navy, and sky blue. Price, 75c.

No. 11.—Children's Ribbed Lisle Hose; with stripes half-way; in cardinal, navy, garnet, and olive. Sizes, 6 to 8½. Prices, \$1.15 to \$1.65.

No. 12.—Children's French ribbed, fancy plaid, Lisle thread hose; in black, cadet, garnet, and green. Sizes, 6 to 8½. Prices, 90c. to \$1.15.

No. 13.—Children's French Cotton hose, ribbed, in fancy plaids; in cadet, green, fawn, black, and garnet. Sizes, 5½ to 8½. Prices, 60c. to 90c.

No. 14.—Children's French Cotton hose, ribbed, in small plaids; in garnet, cardinal, and black. Sizes, 6 to 8½. Prices, 65c. to 90c.

No. 15.—Children's solid color hose, Morley's English goods, with fancy embroidery; in cardinal, navy, black, and brown. Sizes, 5 to 8½. Prices, 85c. to \$1.00.

No. 16.—Children's ribbed Lisle hose, plain colors, in black, navy blue, light blue, pink, garnet, bordeaux, cadet, and terra-cotta. Sizes, 4½ to 8½. Prices, 50c. to 90c.

No. 17.—Men's English half-hose; striped in red, blue, and brown. Sizes, 9 to 11. Price, 20c.

No. 18.—Men's English half-hose; made with cluster silk stripes; in cardinal, navy, and gold. Sizes, 9½ to 10½. Price, \$1.00.

No. 19.—Men's English striped half-hose; made with stripes of cardinal, old-gold, and blue. Sizes, 9½ to 11. Price, 75c.

No. 20.—English fancy-striped hose; in cardinal, navy blue, and brown. Sizes, 9 to 11. Price, 75c.

No. 21.—English fancy pin-stripe half-hose; in mode, with cardinal, white, blue, and brown stripes. Sizes, 9 to 11. Price, 25c.

No. 22.—English solid color half-hose; in cardinal, navy, seal, and black. Sizes, 9 to 11. Price, 25c.

No. 23.—Men's French Lisle thread half-hose with cluster stripes, in cardinal, garnet, black, and cadet. Sizes, 9½ to 10½. Price, \$1.00.

No. 24.—English Silk half-hose; with fancy stripes; in cardinal, green, black, and navy blue. Sizes, 9½ to 10½. Price, \$2.00.

No. 25.—French Lisle thread striped half-hose; with fancy embroidery; in cardinal, garnet, cadet, and black. Sizes, 9½ to 10½. Price, \$1.50.

No. 26.—French Lisle thread half-hose; solid colors; with polka-dot embroidery; in black, cadet, cardinal, and garnet. Sizes, 9½ to 10½. Price, \$1.50.

No. 27.—English solid color half-hose; with colored embroidery; in cardinal, navy blue, seal brown, and black. Sizes, 9 to 11. Price, 37½c.

No. 28.—French pure silk half-hose, striped with gold; in cardinal, navy blue, seal brown, and black. Sizes, 9½ to 10½. Price, \$3.50 per pair.

No. 29.—Children's lace Lisle thread three-fourths hose, with embroidery; in sky blue, pink, and old gold. Sizes, 4 to 5½. Price, 90c.

No. 30.—Children's lace Lisle thread three-fourths hose, with embroidery; in ecru and old gold. Sizes, 4 to 5½. Price, 90c.



# HOSIERY AND UNDERWEAR.

- No. 31.—Children's Unbleached Lace Lisle thread  $\frac{3}{4}$  Hose. Sizes, 4 to  $5\frac{1}{2}$ . Price, 60c.  
 No. 32.—Children's Pin-stripe  $\frac{3}{4}$  Hose; in cardinal, pink, light blue, and old gold. Sizes, 4 to 6. Price, 50c.  
 No. 33.—Children's fancy stripe  $\frac{3}{4}$  Hose; white ground, striped with black and gold, black and sky blue, cardinal and blue. Sizes, 4 to 6. Price, 50c.  
 No. 34.—Children's fancy pin-stripe  $\frac{1}{2}$  Hose; black ground with red, light blue, and navy blue stripes. Sizes, 4 to 6. Prices, 40c. to 50c.  
 No. 35.—Children's fancy cluster stripe  $\frac{1}{2}$  Hose; white ground striped with cardinal and light blue, navy blue and light blue, pink and tan. Sizes, 4 to 6. Price, 35c.  
 No. 36.—Children's fancy stripe  $\frac{1}{2}$  Hose. Sizes, 4 to 7. Price, 25c. to 31c.  
 No. 37.—Children's lace Lisle thread  $\frac{1}{2}$  Hose; in pink, gold, and light blue. Sizes, 4 to 6. Price, 75c.

## LADIES' SPRING AND SUMMER HOSIERY.

(Sizes, 8 to 10 inches.)

- Ladies' Unbleached, short length; prices, 25c., 31c., and 35c.  
 Ladies' Unbleached Balbriggan Hose. Prices, 25c.,  $37\frac{1}{2}$ c., 50c., 75c., 90c., and \$1.10.  
 Ladies' Balbriggan Hose, Smyth & Co.'s; prices, \$1.25 and \$1.37 $\frac{1}{2}$ .  
 Ladies' Unbleached Balbriggan ribbed Hose, at  $37\frac{1}{2}$ c. and 50c.  
 Ladies' Unbleached Hose, extra size; prices, 25c., 38c., 50c., 65c., and 75c.  
 Ladies' Unbleached Hose, out size, with extra wide ankles; prices, 75c.  
 Ladies' Opera Length, unbleached cotton hose, price, 62 $\frac{1}{2}$ c.  
 Ladies' Opera Length, pink and light blue cotton hose; price, 75c.  
 Ladies' Opera Length, unbleached Lisle thread hose; prices, \$1.25 and \$1.75.  
 Ladies' Opera Length, pink and light blue Lisle thread hose; at \$1.50.  
 Ladies' Unbleached Lisle thread hose; prices, 50c., 75c., and \$1.00.  
 Ladies' Unbleached ribbed Lisle thread hose; at 65c.  
 Ladies' Unbleached, open work, Lisle thread hose; prices, 75c., 90c., and \$1.00.  
 Ladies' Lace Lisle thread hose; prices, \$1.25, \$1.50, and \$1.75.  
 Ladies' White Balbriggan hose; at 50c.  
 Ladies' White lace Lisle hose; at 75c., and \$1.25.  
 Ladies' Unbleached Lisle thread hose; extra size. Prices, 87 $\frac{1}{2}$ c., \$1.00, and \$1.25.  
 Ladies' colored Lisle thread hose, in terra-cotta, cadet blue, navy blue, olive, garnet, tan, mode, and black. Price, 75c.  
 Ladies' fancy stripe Lisle thread hose; in blue, striped with gold; in black, with white; and in garnet with gold. Price, 75c.  
 Ladies' pin striped Lisle thread clocked hose; in black and white, prune and gold, and garnet and gold. Price, \$1.00.  
 Ladies' Lisle thread hose, extra fine quality, in terra-cotta, cardinal, navy, seal, mode, olive, cadet blue, sky blue, pink, and black. 29 in. long, and very elastic. Price, \$1.25.  
 Ladies' Lisle thread hose, extra wide; in cardinal, garnet, dark gray, and black. Price, 75c.  
 Ladies' Lisle thread hose; solid colors; in all the fashionable shades. Price, \$1.00.  
 Ladies' vertical stripe Lisle thread hose; in cardinal and black, pink and blue, pink and cream, and black and white. Price, \$1.25.  
 Ladies' fancy Lisle thread hose; with silk stripe on black ground; in cardinal, white, and gold. Price, \$1.25.  
 Ladies' Lisle thread hose; Morley's solid colors; double soles; in cardinal and navy blue. Price, \$1.15.  
 Ladies' Black Lisle thread hose; at 50c., 75c., 85c., and \$1.00.  
 Ladies' Black Lisle thread hose; open work; in black; at \$1.00 and \$1.25.

- Ladies' Black Lisle thread hose; embroidered in colors; at \$1.00 and \$1.50.  
 Ladies' lace Lisle thread hose; in all colors and in black; at \$2.00.  
 Ladies' Spun-silk hose; in all the fashionable shades. Prices, \$1.60, 1.85, and \$2.00.  
 Ladies' Pure Silk hose; in street and evening shades. Price, \$3.75 per pair.  
 Ladies' handsome ribbed silk hose; in colors. Price, \$4.00 per pair. Same goods, embroidered, at \$5.00.  
 Ladies' fine silk hose; in colors and black; embroidered in colors. Price, \$8.00 per pair.  
 Ladies' Cotton hose; in solid colors; at 25c., 38c., 50c., 60c., 75c., 85c., and \$1.00.  
 Ladies' vertical stripe cotton hose; in various shades. Price, \$1.00.  
 Ladies' pin stripe hose; all colors on unbleached ground; at 25c.  
 Ladies' mourning cotton hose; at  $37\frac{1}{2}$ c., 50c., and 75c.  
 Ladies' ribbed cotton hose; in good colors; at 65c., \$1.50, and \$1.75.  
 Ladies' fancy stripe cotton; at 25c.,  $37\frac{1}{2}$ c., 50c., 60c., and 75c.  
 Ladies' extra wide colored cotton hose; at 62 $\frac{1}{2}$ c. and 65c.  
 Ladies' extra wide, colored cotton hose; 32 in. long, at \$2.00.

## CHILDREN'S HOSIERY.

- Children's pure silk hose; in cardinal, pink, and sky blue. Sizes, 6 to  $8\frac{1}{2}$ . Prices, \$2.25 to \$3.50.  
 Children's spun-silk, Derby ribbed; in garnet, cardinal, and black. Sizes, 6 to  $8\frac{1}{2}$ . Prices, \$2.00 to \$3.00.  
 Children's French ribbed Lisle hose; in fashionable shades. Sizes,  $5\frac{1}{2}$  to  $8\frac{1}{2}$ . Prices, 52c. to \$1.00.  
 Children's fancy Lisle hose in stripes and plaids in various combinations of colors.  
 Children's solid color cotton hose; prices, 25c., 31c., 38c., 50c., 58c., and 65c. Same goods clocked, 35c., 43c., 45c., 65c., 73c., 85c., 93c., and \$1.00.  
 Children's Ribbed hose; in all colors; at 25c., 31c., 38c., 50c., 60c., 80c., \$1.00, and \$1.25.  
 Children's double knee hose;  $4\frac{1}{2}$  to 8; prices, 55c. to 74c.  
 Children's cotton hose; with embroidered bands, in cardinal, navy, and brown. Sizes, 5 to  $8\frac{1}{2}$ . Prices, 75c. to \$1.10.  
 Children's Socks, in pin stripes; prices, 25c., 35c.,  $37\frac{1}{2}$ c., and 45c.  
 Children's Socks, unbleached Lisle; at 28c. and 50c.  
 Children's Socks, unbleached cotton; at 20c., 25c., and 45c.  
 Children's Socks, white cotton; at 15c., 20c., 25c., and 45c.  
 Children's Socks, colored lace Lisle; at 65c. and 75c.  
 Children's  $\frac{3}{4}$  cotton hose, fancy stripes; at 25c.; 43c., 45c., and 50c.  
 Children's  $\frac{3}{4}$  hose, lace Lisle; at 75c. and 90c.  
 Children's  $\frac{3}{4}$  hose, fancy cotton embroidered; at 60c. and 65c.

## MEN'S HOSIERY.

- Men's unbleached cotton hose; at 15c., 17c., 20c., 25c., 31c.,  $37\frac{1}{2}$ c., 50c., 62 $\frac{1}{2}$ c., and 87 $\frac{1}{2}$ c.  
 Men's unbleached Lisle hose; at 25c.,  $37\frac{1}{2}$ c., 50c., 85c., and \$1.00.  
 Men's solid color cotton hose; at 25c., 31c.,  $37\frac{1}{2}$ c., 43c., 45c., 50c., 85c., 95c., \$1.10, 1.25, and \$1.75.  
 Men's black cotton hose; at 25c.,  $37\frac{1}{2}$ c., 43c., 60c., 95c., and \$1.15.  
 Men's black Lisle hose; at 65c. and \$1.00.  
 Men's striped cotton hose; at 20c., 25c.,  $37\frac{1}{2}$ c., 50c., 62 $\frac{1}{2}$ c., 75c., 87 $\frac{1}{2}$ c., and \$1.00.  
 Men's long hose, unbleached; at 45c., 50c., 62 $\frac{1}{2}$ c., and 75c.  
 Men's long hose, colored; at 75c. and 90c.

- Men's Lisle  $\frac{1}{2}$  hose, solid colors; at 50c., 62 $\frac{1}{2}$ c., 75c., and \$1.00.  
 Men's Linen  $\frac{1}{2}$  hose, fancy; at 50c., 62 $\frac{1}{2}$ c., 65c., 75c., and \$1.00.  
 Men's spun silk, in colors and black; at \$1.50, 1.75, 2.00, and \$2.50.  
 Men's pure silk, solid colors; at \$2.75, 3.25, 3.50, and \$4.00.  
 Men's fancy striped silk hose; at \$3.50.  
 Men's bicycle hose; ribbed and plain; in suitable colors. Prices, \$1.00, 1.50, and \$2.00.  
 Men's merino hose, summer weight; in gray and drab. Price, 75c.

## LADIES' SPRING AND SUMMER UNDERWEAR.

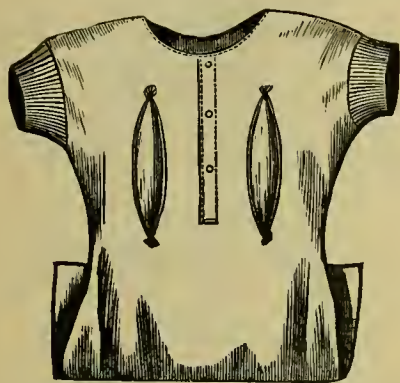
(Sizes, 26 to 40 inches.)

- Ladies' Gauze Vests; with long or short sleeves, and high or low necks; at  $37\frac{1}{2}$ c.  
 Ladies' Gauze Vests; with long or short sleeves, and high or low necks; trimmed with silk binding and pearl buttons. Price, 50c.  
 Ladies' English Gauze Vests; with long or short sleeves, and high or low necks; at 50c. for 26 inches and a rise of 3c. on a size.  
 Ladies' Spring and Summer Merino Vests, with high neck and long sleeves; at 50c. Sizes, 28 to 38 inches.  
 Ladies' Summer Merino; a spring and fall weight; with high neck and long or short sleeves. Price, 75c. A much finer quality at 90c.  
 Ladies' English Gossamer Vest; with low neck and short sleeves; full regular made; prices, 26 inches at 80c., with a rise of 5c. on each size.  
 Ladies' English Gossamer Vest; with high neck and short sleeves; full regular made. Prices, 26 inches at 80c., with a rise of 5c. on each size.  
 Ladies' English Gossamer Vest, with high neck and long sleeves; full regular made. Prices, 26 inches at \$1.00, rising 5c. on each size.  
 Ladies' Summer weight, all-wool, shirts. Prices, \$1.25 and \$1.35.  
 Ladies' Gauze Vest, American Hosiery Co.'s; with low neck and short sleeves; full regular, made. Prices, 26 inches at \$1.00, rising 10c. on a size.  
 Ladies' Gauze Vest, American Hosiery Co.'s; with high neck and short sleeves; full regular made. Prices, 26 inches at \$1.00, with a rise of 10c. on a size.  
 Ladies' Gauze Vest, American Hosiery Co.'s; with high neck and long sleeves; full regular made. Prices, 26 inches at \$1.10, advancing by 10c. on a size.  
 Ladies' Gossamer Vests, American Hosiery Co.'s; with low neck and short sleeves; full regular made. Prices, 26 inches at \$1.45, with 10c. advance on each size. Same, with high neck, at same prices.  
 Ladies' Gossamer Vests, American Hosiery Co.'s; with high neck and long sleeves; full regular made. Prices, 26 inches at \$1.50; advancing 10c. on each size.  
 Ladies' Gauze Vests, Cartwright & Warner's; with low neck and short sleeves; full regular made. Prices, 26 inches at \$1.05; with 10c. of a rise on each size.  
 Ladies' Gauze Vests, Cartwright & Warner's; with high neck and short sleeves; full regular made. Prices, 26 inches at \$1.30; with 10c. advance on each size.  
 Ladies' Gauze Vests, Cartwright & Warner's; with high neck and long sleeves; full regular made. Prices, 26 inches at \$1.50, with 10c. advance on each size.  
 Ladies' Gossamer Vests, Smedley's extra 2-thread with high neck and short sleeves. Prices, 28 inches at \$2.40, with a rise of 20c. on each size. Same quality, with high neck and long sleeves; at \$2.80 for 28 inches, with same rise.  
 Ladies' Gossamer Vests, Smedley's fine 2-thread with high neck and long sleeves. Prices, 28 inches at \$2.60, advancing 10c. on each size.



## WOVEN UNDERWEAR.

For Spring and Summer.



Ladies' Gauze Vests, Cartwright & Warner's, with low necks and short sleeves, full regular made. Prices, 26 inches at \$1.30, advancing 10c. on a size.

Ladies' Gauze Vests, Cartwright & Warner's, with high neck and short sleeves, full regular made. Prices, 26 inches at \$1.50, with 10c. of a rise on each size.

Ladies' Gauze Vests, Cartwright & Warner's, with high neck and short sleeves; full regular made. Prices, 26 inches at \$1.70, advancing 10c. on each size.

Ladies Gauze bodies, full regular made. Prices, 26 inches at \$1.25, with 10c. of a rise on each size.

Ladies' Silk-and-Wool Gauze Vests, Smedley's, with low neck and short sleeves, full regular made. Prices, 28 inches at \$2.30, with a rise of 10c. on each size.

Ladies' Silk-and-Wool Gauze Vests, Smedley's, with high neck and short sleeves, full regular made. Prices, 28 inches at \$2.50, with a rise of 10c. on each size. Same, with high neck and short sleeves, at \$1.60 for 28 inches, with same advance. Same, with high neck and short sleeves, at \$1.70 for 28 inches, with same rise.

Ladies' brown Lisle thread Vests, with low neck and short sleeves. Prices, 28 inches at 80c., advancing 10c. on a size. Same, with high neck, at 90c. for 28 inches, with 5c. of a rise.

Ladies' White Lisle Thread Vests, with high neck and short sleeves. Prices, 28 inches at 90c., advancing 5c. on a size.

Ladies' White Lisle thread Vests, full regular made, with low neck and short sleeves. Prices, 28 inches at \$1.50, with 10c. advance on each size. Same, with high neck, at \$1.70 for 28 inches, same advance.

Ladies' Silk Vests, Morley's Novia Spun-silk, superweight, with low neck and short sleeves. Prices, 28 inches at \$3.95, with 20c. of a rise on each size. Same, with high neck, at \$4.00 for 26 inches, advancing 25c. Same, with high neck and long sleeves, 26 inches at \$4.25, advancing 25c. Drawers to match, 28 inches at \$4.60, advancing 50c. on each size.

Ladies' English Balbriggan Vests, with low neck and short sleeves. Prices, 28 inches at 70c., advancing 5c. on a size.

Ladies' English Balbriggan Vests, with high neck and short sleeves. Prices, 28 inches at 70c., advance of 5c. on a size.

Ladies' English Balbriggan Vests, with high neck and long sleeves. Prices, 28 inches at 75c. advancing 5c. on a size.

Ladies' English Balbriggan Vests, regular made, with low neck and short sleeves. Prices, 28 inches at \$1.40, with a rise of 10c. on a size.

Ladies' Silk Vests, Bretel's superior quality, Novia spun gauze silk, with low neck and short sleeves. Prices, 28 inches at \$3.90, with 20c. of a rise on each size. Same, with high neck, commences with \$4.10. Same, with high neck and long sleeves, begins with \$4.50.

Ladies' Silk Vests, Bretel's extra quality, superweight, with high neck and short sleeves. Prices, 28 inches at \$4.50, advancing 25c. on each size.

Ladies' Silk Vests, Bretel's Gauze, with low neck and short sleeves. Prices 30 inches at \$3.25, advancing 10c. on a size. Same, with high neck, 28 inches at \$3.25, with same advance.

Ladies' Silk Vests, Bretel's fine Gauze, with low neck and short sleeves. Prices, 28 inches at \$3.50. Same, with high neck, 28 inches at \$3.75. Same, with high neck and long sleeves, 28 inches, at \$5.28. Advancing by 25c. on each size, in all cases.



Men's India Gauze Shirts, with long or short sleeves, all sizes; prices, 25c. and 37½c.

Men's Super Gossamer Shirts, with long or half sleeves; prices, 34 inches at 50c., rising 3c. to 4c. on each size. Better quality, 34 inches at 65c., rising by 5c. on a size.

Men's Super Gossamer Shirts, regular made, with long or half sleeves; prices, 34 inches at 83c., rising 5c. on each size. Better quality, 34 inches, \$1.20, rising 5c. on each size.

Men's Super Extra Gossamer Shirts, regular made, with long sleeves. Prices, 34 inches at \$1.70, rising by 10c. on each size.

Men's Super Gossamer Drawers; prices, 28 inches at 70c., rising 5c. on a size.

Men's Super Gossamer Drawers, regular made; prices, 28 inches at \$1.15, rising by 5c. on a size.

Men's Super Extra Gossamer Drawers, regular made; prices, 28 inches at \$1.85, rising by 5c. on a size.

Men's Balbriggan Shirts, with long sleeves; prices, 34 inches at 60c.; with a 5c. rise on each size. Same, with short sleeves, at 5c. lower each size.

Men's Balbriggan Shirts, regular made, with long or half sleeves; prices, 34 inches at \$1.10, rising by 10c. on each size.

Men's Balbriggan Shirts, regular made, long sleeves; prices, 30 inches at \$1.30, rising by 10c. on each size. Same, with short sleeves, at 5c. less on each size.

Men's Balbriggan Drawers; prices, 28 inches at 70c., rising 5c. on each.

Men's Balbriggan Drawers, regular made; prices, 28 inches at \$1.50, rising 5c. on each size.

Men's Lisle thread Shirts, bleached and unbleached, with long or half sleeves. Prices, 34 inches at 85c., rising 5c. on each size.

Men's Lisle thread Shirts, regular made, long or half sleeves. Prices, 34 inches at \$1.15, 10c. advance on each size.

Men's Lisle thread Shirts, brown, with long or short sleeves. Prices, 34 inches at \$1.90, rising 10c. on each size.

Men's Lisle thread Drawers, white; prices, 28 inches at \$1.05, rising by 5c. on each size.

Men's Gauze Cotton Shirts, Cartwright & Warner's, with long sleeves. Prices, 34 inches at 75c., rising by 10c. on each size.

Men's Gauze Cotton Shirts, Cartwright & Warner's, superfine, with half sleeves; prices, 34 inches at 55c., rising 10c. on each size.

Men's Summer Merino Shirts, Cartwright & Warner's, with long sleeves; prices, 34 inches at \$1.40, rising 10c. on each size. Same, with half sleeves, begins with \$1.30.

Men's Shirts, Cartwright & Warner's superfine, with long sleeves; prices, 34 inches at \$1.80,

rising 10c. on each size. Same, with half sleeves, prices begin at \$1.70.

Men's shirts, Cartwright & Warner's super Merino, with long sleeves; prices, 35 inches at \$1.75, rising 15c. on each size.

Men's Drawers, Cartwright & Warner's; prices, 28 inches at \$1.80, rising 10c. on each size.

Men's Drawers, Cartwright & Warner's super Merino; prices, 28 inches at \$2.30, rising 10c. on each size.

Men's Shirts, Smedley's Anglo-Indian, silk and wool mixed, with long sleeves. Prices, 34 in. at \$2.70, rising 20c. on each size. Same, with half sleeves, at 10c. lower each size.

Men's Drawers, Smedley's Anglo-Indian, silk and wool mixed. Prices, 28 inches at \$3.00, rising by 20c. on each.

Men's Shirts, summer silk, fine 3-threads, with long sleeves. Prices, 34 inches at \$3.00, rising by 25c. on each size. Same, with half sleeves, at 10c. less each size.

Men's Imperial Shirts, summer silk, with long sleeves; prices, 34 inches at \$3.50, rising by 25c. on each size.

Men's Imperial Shirts, summer silk, with long or half sleeves. Prices, 55 inches at \$3.75, rising by 25c. on each size.

Men's Imperial Shirts, summer silk, with long or half sleeves. Prices, 34 inches at \$3.75, rising by 25c. on each size.

Men's Shirts, summer silk, super, with long sleeves; prices, 34 inches at \$5.00, rising by 37½c. on each size. Same, with half sleeves, at 25c. less each size.

## CHILDREN'S UNDERWEAR.

Children's India Gauze Shirts, with low neck and short sleeves, high neck and short sleeves, and high neck and long sleeves; prices, from 16 inches to 24 inches at 25c.; 26 and 28 inches at 28c.; 30 inches and 32 inches at 33c.; and 34 inches at 35c.

Children's Merino Gauze Shirts, with high neck and short or long sleeves; prices, 16 inches at 30c., rising by 5c. on a size. Same, also low neck and short sleeves, at 35c. for 16 inches, rising 5c. on a size.

Children's Gossamer Shirts, regular made, with long sleeves and high neck; prices, 15 inches at 50c., rising by 3c. on each size. Same, with short sleeves, begins at 40c. Same, with low neck and short sleeves, commences at 35c. Better quality, with high neck and short sleeves, 16 inches at 70c.; with short sleeves, same price. A rise of 5c. in all cases.

Children's Merino Gauze Shirts, with high neck and long or short sleeves, and low neck and short sleeves; prices, 16 inches at 65c., rising by 5c. on a size.

Children's Shirts, Cartwright & Warner's best wool gauze, with low neck and short sleeves, at 60c. for 16 inches; with high neck and short sleeves, \$1.00 for 16 inches, rising in all cases by 5c. on each size.

Boys' Shirts, heavy Gossamer, with high neck and long or half sleeves; prices, 20 inches at 45c., rising by 5c. on a size.

Boys' Shirts, heavy Gossamer, regular made, with high neck and long or half sleeves; prices, 22 inches at 80c., advancing by 5c. on a size.

Boys' Shirts, Merino Gauze, regular made, with high neck and long or half sleeves; prices, 22 inches at 75c., rising by 5c. on a size.

Misses' India Gauze Pants; prices, 16, 18, and 20 inches at 33c.; 22 and 24 inches at 35c., and 26, 28, and 30 inches, at 38c.

Misses' Merino Gauze Pants; prices, 16 inches at 45c., rising by 5c. on a size.

Boys' India Gauze Drawers; prices, 22, 24, and 26 inches, at 35c.; and 28, 30, and 32 inches at 40c.

Boys' Gossamer Drawers; prices, 22 inches at 55c., rising 5c. on a size.

Boys' Drawers, Cartwright & Warner's; prices, 22 inches at \$1.30, rising by 10c. on a size.

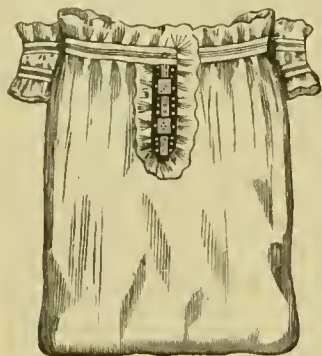


## LADIES' MUSLIN UNDERWEAR.

All of this underwear is made with gussets, hand-made buttonholes, pearl buttons, felled seams, and of good materials only. The side-seams, hems, and bands are finished on the lock-stitch machine. Particular attention is given to every detail.

## CHEMISES.

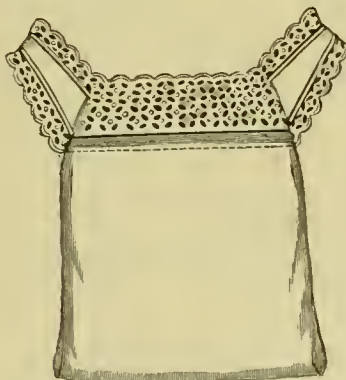
The following sizes are kept constantly in stock; 36, 38, 40, 42, 44, and 46-inch band. All 40 inches long, and of good width.



No. 1.—Chemise with Cambric Ruffle and Embroidery; made of good muslin. Price, 50c.



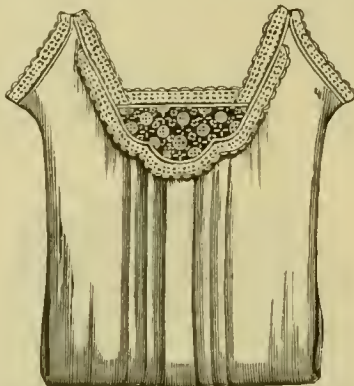
No. 2.—Chemise with three rows of insertion and embroidery on neck and sleeves. Price, 55c.



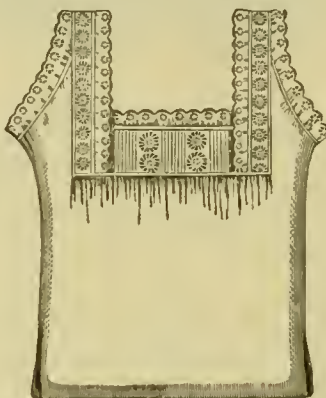
No. 3.—Chemise in Pompadour shape, with compass embroidery and edge of same. Price, 75c.



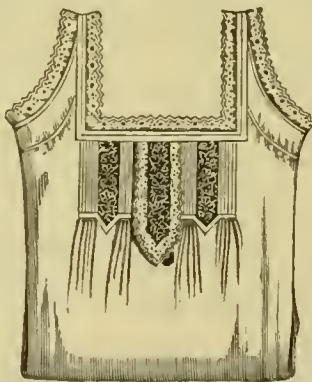
No. 4.—Chemise in Pompadour shape; two rows of insertion and fine edge around neck and sleeves. Price, 85c.



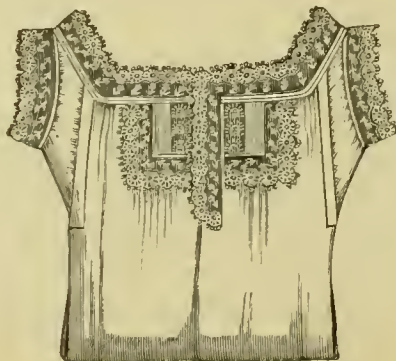
No. 5.—Chemise with square neck, handsomely embroidered on front. Price, \$1.00.



No. 6.—Chemise in Pompadour shape, trimmed with fine embroidery. Price, \$1.25.



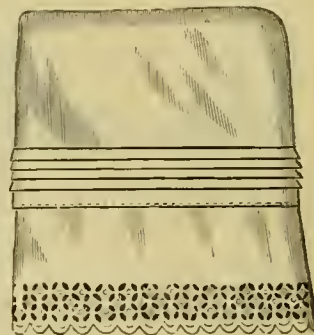
No. 7.—Chemise with front trimmed with fine insertion and tucks; fine embroidered edge on neck and sleeves. Price, \$1.65.



No. 8.—Chemise trimmed with fine, new Guipure embroidery. Price, \$2.25.

## DRAWERS.

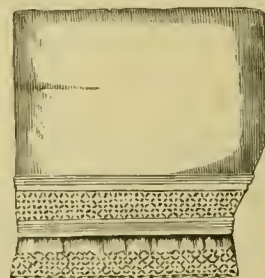
Lengths: 25, 27, 29, and 31 inches. The bands are large, with drawing-strings through.



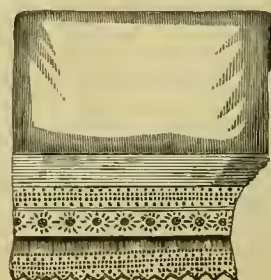
No. 9.—Drawers with embroidered ruffle and tucks. Price, 60c.



No. 10.—Drawers with insertion, tucks, and embroidered ruffle. Price, 85c.



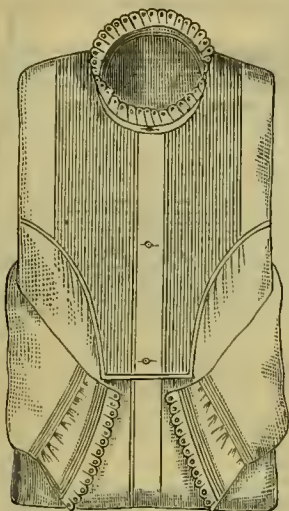
No. 11.—Drawers with Torchon lace, inserting and edge. Price, 75c.



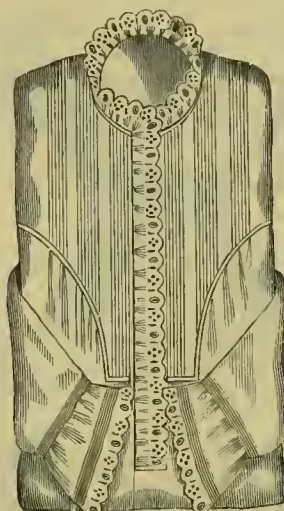
No. 12.—Drawers with fine insertion, tucks, and embroidered ruffle. Price, \$1.15.



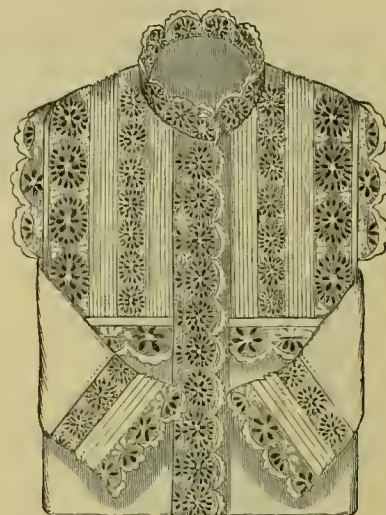
## LADIES' MUSLIN UNDERWEAR.



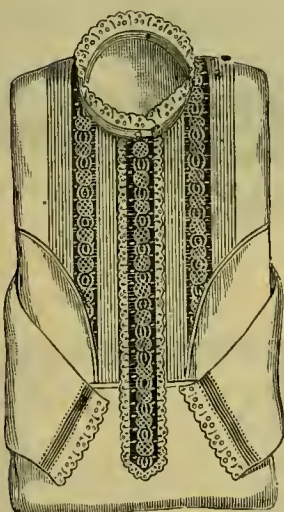
No. 14.—Night Dress, with tucked yoke, cambric ruffle on neck and sleeves, 75c.



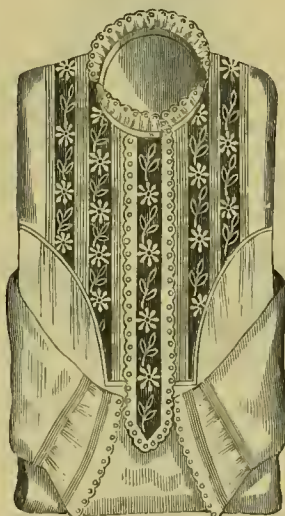
No. 17.—Night Dress, with tucked yoke and embroidery on front and sleeves, \$1.15.



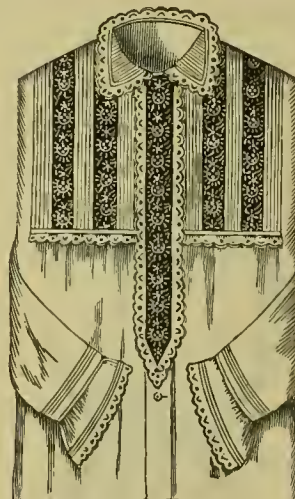
No. 20.—Night Dress, trimmed with fine inserting and embroidery, \$2.75.



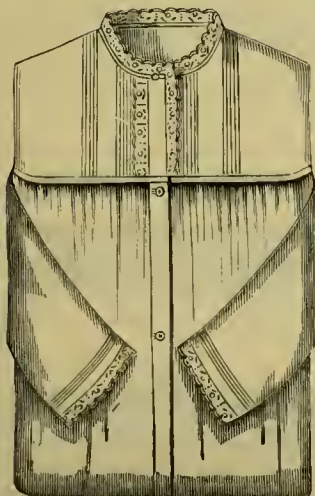
No. 15.—Night Dress, with three rows of inserting embroidery on neck and sleeves, 88c.



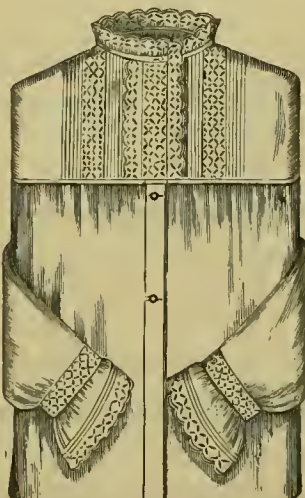
No. 18.—Night Dress, with five rows of fine inserting, and embroidered edge, \$1.50.



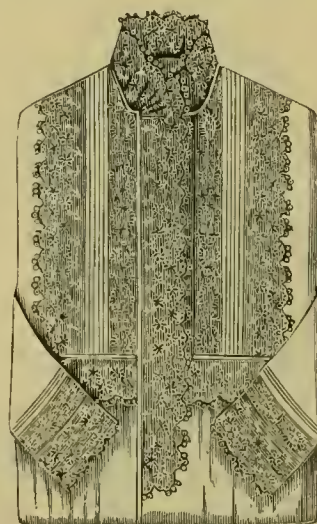
No. 21.—Night Dress, Mother Hubbard style, front and back of torchon lace and tucks, \$2.25.



No. 16.—Night Dress, Mother Hubbard style, trimmed with Hamburg edge, \$1.00.



No. 19.—Night Dress, Mother Hubbard style, with yoke of embroidery and tucks, \$1.65.



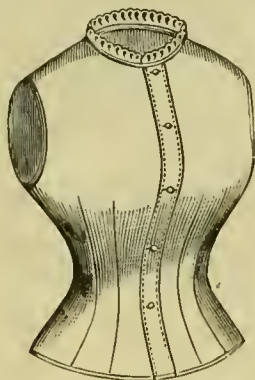
No. 22.—Night Dress, handsomely trimmed with Guipure embroidery to match chemise No. 8, \$2.85.



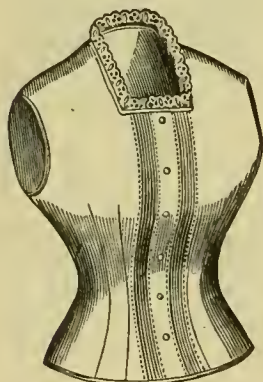
## LADIES' MUSLIN UNDERWEAR.

## CORSET COVER.

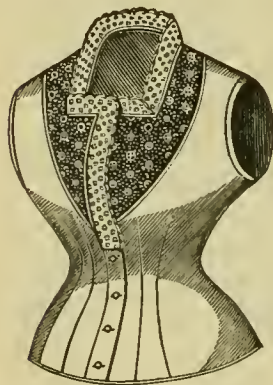
We keep constantly on hand the following sizes; 23 inches waist and 36 inches bust; 25 inches waist and 38 inches bust; 28 inches waist and 40 inches bust; 30 inches waist and 42 inches bust.



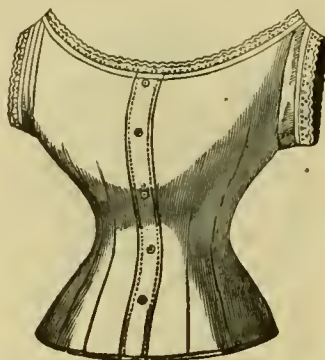
No. 23.—Corset Cover, plain, with embroidery on neck, 45c.



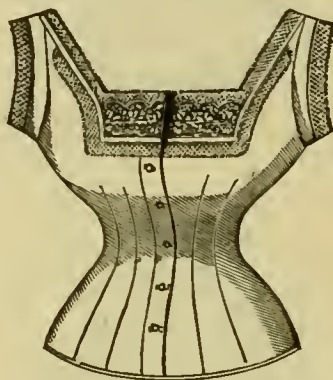
No. 24.—Corset Cover, with tucks down front, square neck, 60c.



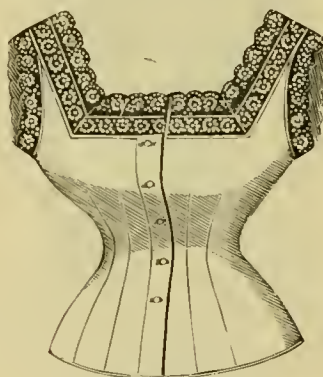
No. 25.—Corset Cover, with handsomely embroidered front and embroidered on neck, \$1.25.



No. 26.—Corset Cover, low neck, trimmed with embroidery on neck and sleeves, 62c.



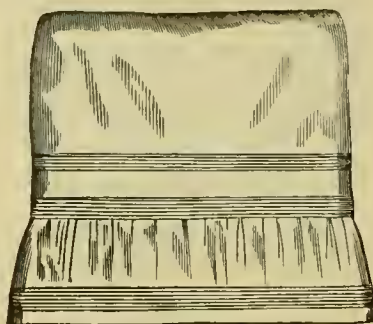
No. 27.—Corset Cover, Pompadour shape, with embroidered front, \$1.25.



No. 28.—Corset Cover, square neck, handsomely trimmed with fine embroidery, \$1.95.

## SKIRTS.

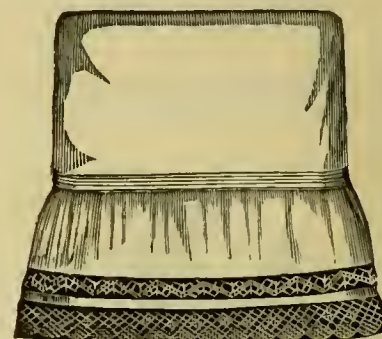
We keep the following sizes constantly on hand: 38, 40, and 42 inches; the same length back as front. All are warranted good shapes.



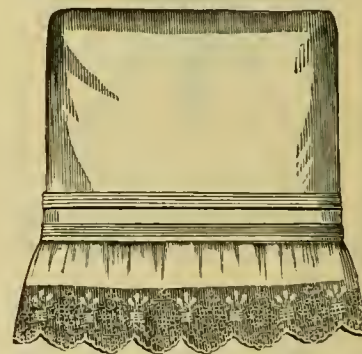
No. 29.—Walking Skirt, with tucked ruffle and tucks above, 75c.



No. 30.—Walking Skirt, with tucked ruffle, edged with embroidered tucks above, 95c.



No. 31.—Walking Skirt, with inserting of torchon lace and edge, 98c.



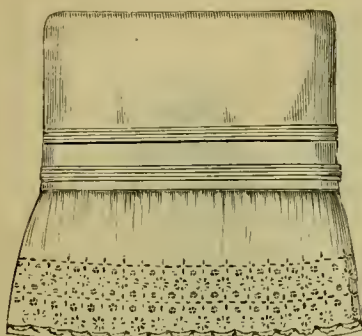
No. 32.—Walking Skirt, with embroidered ruffle and 2 clusters of tucks above, \$1.25.



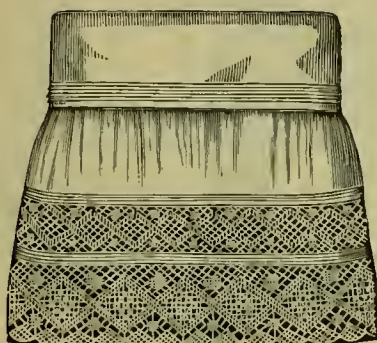
No. 33.—Walking Skirt, with deep embroidered ruffle and tucks, \$1.50.



## LADIES' UNDERWEAR.



No. 34.—Walking Skirt, with fine embroidered ruffle, \$2.00.



No. 35.—Walking Skirt, with fine lace ruffle, made of cambric, \$3.75.

## OTHER UNDERWEAR.

## CHEMISES.

- Chemise with corded band and fine cambric ruffle, 50c.
- Chemise with tucked front of Hamburg edge, 50c.
- Chemise of good muslin, with torchon lace edge, 70c.
- Chemise with front of insertion and tucks, and fine embroidered edge, 75c.
- Chemise embroidered front, edge of fine embroidery on neck and sleeves, 95c.
- Chemise Pompadour shape, made of best muslin, handsomely trimmed with fine Embroidery and lace, \$1.25.
- Chemise in all new shapes and trimmed with new embroideries, torchon and Medici laces, \$1.35, 1.50, 1.65, 1.75, 1.88, 2.00, 2.25, to \$8.00.

## CORSET COVERS.

- Corset Cover, (all good shapes) plain with embroidery on neck, 50c.
- Corset Cover, square front with embroidery on neck and front, 62c.
- Corset Cover, tucked front, embroidery on neck and front, 85c.
- Corset Cover, front of torchon lace and tucks, \$1.10.
- Corset Cover, low neck, trimmed with embroidery, 62c.
- Corset Cover, square neck, with insertion, round neck, and fine embroidered edge, \$1.25.
- Corset Cover, pompadour shape, trimmed with torchon insertion and edge, \$1.50.
- Corset Covers, \$1.62, 1.75, 1.95, 2.00, 2.25, to \$4.

## WALKING SKIRTS.

- Walking Skirt, with tucked ruffles, 75c.
- Walking Skirt, with cluster of tucks, 55c.
- Walking Skirt, with 3 clusters of tucks, 65c.
- Walking Skirt, tucked ruffle, and 15 tucks above, 95c.
- Walking Skirt, best muslin, ruffle, 2 clusters of tucks above, \$1.25.
- Walking Skirt, with 2 rows of torchon insertion and torchon edge, \$1.25.

- Walking Skirt, fine embroidered ruffle and insertion, \$2.75.
- Skirts, \$1.50, 1.75, 2.00, 2.25, 2.50, 2.75, 3.00, 3.25, 3.50, to \$10.00.
- Walking Skirt, with tucked ruffle on the bottom, and plain ruffles, extending to waist, \$2.25.
- Bridal Sets with night dresses made with flounces, trimmed with new embroideries and laces.

## DRAWERS.

- Drawers, with cluster of tucks, 42c.
- Drawers, with tucked ruffle and tucks, 50c.
- Drawers, with tucked ruffle and Hamburg edge, 50c.
- Drawers, with embroidered ruffle and tucks, 60c.
- Drawers, with fine embroidered ruffle and tucks, made of best muslin, 75c.
- Drawers, with insertion, tucks, and embroidered ruffle, \$1.00.
- Drawers, with tucks in extra sizes, 62c.
- Drawers, with tucks and embroidered ruffle, extra size, 88c.
- Drawers, of fine cambric with insertion and edge of torchon lace, \$1.25.
- Drawers to match chemises, in new embroidery torchon and Medici laces, all new goods, \$1.50, 1.65, 1.75, 2.00, to \$4.00.

## NIGHT DRESSES.

- Night Dresses, with cambric ruffle on neck and sleeves, 75c.
- Night Dresses, solid tucked front, French sleeves, embroidered edge on neck and sleeves, 88c.
- Night Dresses, made of good muslin with tucked front, French sleeves and collar, edged with embroidery, \$1.00.
- Night Dress, 5 rows of insertion down front and embroidered edge, \$1.00.
- Night Dress, Mother Hubbard style, tucked yoke, trimmed with good embroidery, \$1.25.
- Night Dress, made of "Pride of the West," muslin tucked front trimmed with tucked cambric ruffle, \$1.50.
- Night Dress, Mother Hubbard yoke of fine embroidery and tucks, \$1.65.
- Night Dress, solid embroidered yoke, front and back fine muslin, \$2.25.
- Night Dresses, to match chemise and drawers, new embroideries and laces, \$1.50, 1.65, 1.75, 2.00, 2.10, 2.25, 2.38, 2.50, 2.75, 2.95, to \$15.00.

## INFANTS' OUTFITS.

Everything needed for an Infant's Outfit can be procured from us; of good materials, well made, and at low prices.

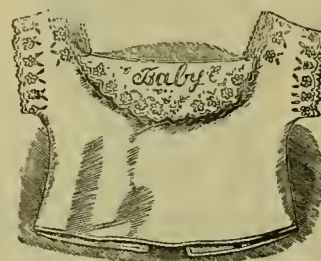
## SHORT SLIPS.

- Length, 18 and 20 inches front from neck down. Other lengths made to order for 25c. extra.
- Cambric, tucked ruffle, with cluster of tucks above, five pleats front and back to waist, 58c.
- Cambric, tucked ruffle, edged with embroidery, skirt with hem and tucks, 85c.
- Cambric, circular yoke, tucked, edged with embroidery, skirt with hem and tucks, 98c.
- Cambric, tucked ruffle, edged with embroidery, embroidered ruffle in neck and sleeves, \$1.10.
- Cambric, pleats front and back to waist, embroidered ruffle on skirt, with cluster of tucks, above, \$1.25.
- Cambric, yoke of three insertings between tucks, skirt with tucked ruffle, edged with embroidery \$1.45.
- Other pretty styles, at \$1.50, 1.75, 2.25, 2.50, 2.75, 3.00, and up to 15.00, in lace and embroidery.

## LONG SLIPS.

- Cambric, embroidered ruffle in neck and sleeves, 50c.
- Cambric, tucked front, embroidered ruffle in neck and sleeves, 75c.
- Cambric, square yoke, tucked, edged with embroidery, 88c.

- Cambric, inserting front piece to waist, embroidered ruffle in neck and sleeves, \$1.00.
- Cambric, square yoke of three rows of inserting between tucks, edged with embroidery, \$1.05.
- Cambric, row of inserting between tucks down entire front, edged with embroidery, \$1.10.
- Other styles at \$1.25, 1.50, 1.75, 2.00, 2.25, 2.50, up to 14.50, in both Cambric and Nainsook.
- Robes, from \$4.25 up to 15.00.



## OTHER INFANTS' GOODS.

- Short Flannel Skirts, from \$1.60 to 3.25.
- Bibs at 8c., 12c., 18c., 28c., 31c., 40c., 45c., 50c., 60c., 75c., up to \$2.00 in Hamburg and hand embroidery.
- Socks, hand-made, at 18c., 25c., 35c., 40c., 45c., 50c., 60c., and 75c.
- Linen Shirts at 40c., 45c., 50c., 75c., 85c., \$1.00, 1.10, 1.25, and up to \$2.00.
- Hand-knit Zephyr Sacque, in blue, white, pink, cardinal, and navy-blue, from 45c. to \$1.95.
- Carriage Afghans at \$1.50, 2.00, 2.25, up to 8.00.
- Long Skirt in Cambric and Nainsook, from 75c., up to \$4.50.
- Long Flannel Skirts, hand-embroidered, from \$1.30 up to \$7.50.
- Barrow Coats, 85c. and \$1.10.
- Flannel Wrappers, in pink, blue, and white, at \$2.85; Flannel Bands, 30c.
- Worsted Caps, from 50c. up to \$4.50; Lace Caps, all styles and prices; Fine Shirred Caps, \$1.00 and 1.25; French Hand-made Caps, 25c. to \$2.50.
- Knit Shirts, high neck and long sleeves, from 47c. to 80c.; low neck and short sleeves, 35c., to 85c.
- Flannel Shawls, from \$1.25 to 8.00; Merino Shawls, \$2.45 to \$10.00.
- Rubber Diapers, 35c.; Rubber by the yard, \$1.00.
- Powder Puffs, at 35c., 45c., and 75c.
- Lubin's Powder, 15c. per package.
- Powder Boxes, at 45c. to \$4.00.
- Infants' Baskets, at \$5.00, 6.65, 7.50, up to \$12.00.
- Infants' Combs, 15c. and 25c.





# MISSSES' AND CHILDREN'S SUITS.



No. 1.—Misses' One-Piece Suit; of white pique, trimmed with embroidery. Sizes, 6 to 10 years. Prices, \$6.25, 6.75, and \$7.25.



No. 2.—Misses' One-Piece Suit; of white pique, trimmed with embroidery. Sizes, 6 to 10 years. Prices, \$8.25, 8.75, and \$9.50.



No. 3.—Misses' One-Piece Suit; of white pique trimmed with embroidery. Sizes, 4 to 8 years. Prices, \$4.25, 4.50, 4.75, and \$5.00.



No. 4.—Misses' One-Piece Suit; of cashmere; in blue, pink, and red. Sizes, 2 to 8 years. Prices, in red, \$5.25 to 7.25; in blue and pink, \$5.50 to \$7.75.



No. 5.—Misses' One-Piece Suit; of flannel, in ox-blood, with ecru trimming; and in ecru, with ox-blood trimming; and in blue with gray trimming. Sizes, 2 to 10 years. Prices, \$3.25 to \$5.50.



No. 6.—Misses' One-Piece Suit; of plaid and plain cashmere; in red, blue, brown, and olive. Sizes, 4 to 10 years. Prices, \$3.00 to \$4.00.



# MISSSES' AND CHILDREN'S SUITS.



No. 7.—Misses' One-Piece Suit; of white cambric, trimmed with embroidery. Sizes, 4 to 8 years. Prices, \$3.25 to \$3.75.



No. 8.—Misses' One-Piece Suit; of flannel, in blue, trimmed with gray or red; and in green trimmed with red. Sizes, 2 to 8 years. Prices, \$3.50 to \$4.50.



No. 9.—Misses' One-Piece Suit; of gingham, in small plaids, piped with red. Sizes, 2 to 10 years. Prices, \$1.87 to \$3.25.



No. 10.—Misses' Two-Piece Suit; of white pique, trimmed with embroidery. Sizes, 10 to 12 years. Prices, \$7.50 and \$8.25.



No. 11.—Children's Dress, of plain blue flannel. Sizes, 2 to 5 years. Prices, \$2.00 to \$2.75. Also to be had in gray, trimmed with blue, at \$2.25 to \$3.00.



No. 12.—Misses' One-Piece Suit, of white pique, trimmed with embroidery. Sizes, 4 to 6 years. Prices, \$3.00 to \$3.50.



# MISSSES' AND CHILDREN'S SUITS.



No. 13.—Misses' One-Piece Suit; of calico. Sizes, 8, 10, and 12 years. Price, 50c.



No. 15.—Misses' Two-Piece Suit; of seersucker; in brown, blue and pink. Sizes, 10 to 16 years. Prices, \$2.50 to \$3.25.



No. 17.—Misses' One-Piece Suit; of gingham; in pink or blue; trimmed with linen crochet edge. Sizes, 2 to 8 years. Prices, \$1.40 to \$2.10.



No. 14.—Misses' One-Piece Suit; of calico. Sizes, 2, 4, and 6 years. Price, 50c.



No. 16.—Misses' One-Piece Suit; of gingham; with embroidery of pink, blue, or red. Sizes, 2 to 8 years. Prices, \$2.85 to \$4.00.



No. 18.—Misses' One-Piece Suit; of seersucker; in blue or brown; trimmed with bands of white cambric. Sizes, 2 to 8 years. Prices, \$1.15 to \$1.80.

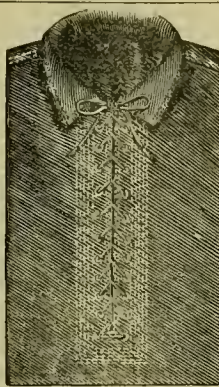


## MEN'S FURNISHING GOODS.

## BICYCLE SHIRTS AND HOSE.



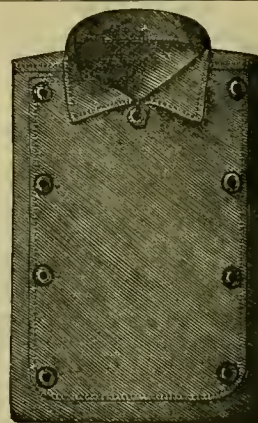
Blue Bicycle Shirts, boys' and youths', single and double breasted, lace; sizes 14 to 17; prices, \$1.75 to \$2.25. Fancy cloth, laced, white and all colors, at \$3.00.



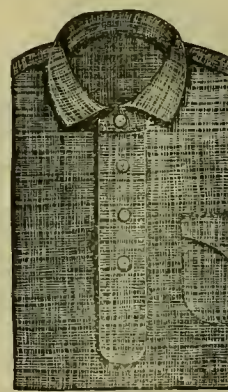
Men's Blue Bicycle Laced Shirts, at \$2.50; fancy cloth laced, at \$3.00. Boys' and Youths' Blue Bicycle Laced Shirts, all sizes, at \$1.75, 2.00, and \$2.25.



## FANCY SHIRTS.



Men's Blue Shirts, single and double breasted, all sizes. Prices, \$1.50, \$1.75, 2.25, 2.50, and \$3.50. Boys' and Youths' Blue Shirts, single and double breasted, all sizes. Prices, \$1.50, 1.75, and \$2.00.



Men's French Plaid Shirts, all sizes. Price, \$3.50.

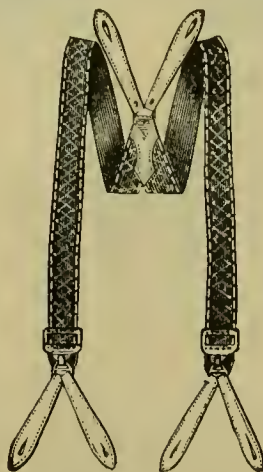
Besides the plain and blue and percale shirts here shown, we have various other styles of fancy shirts in all the different materials, well made and at low prices.



Men's English Bicycle Hose; in black, navy-blue, red, and bright blue. Price, \$1.50 per pair.

## SUSPENDERS.

Suspenders of all varieties made. Prices from 25c. to \$5.00 per pair.



Guyot, or French Suspenders, our own direct Importation, at 35c. per pair.



Percale Shirts, with two collars and a pair of cuffs, at \$1.50.



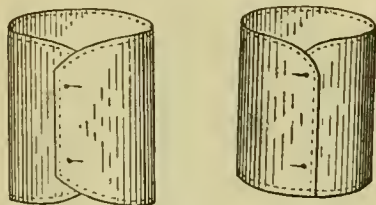
## MEN'S FURNISHING GOODS.

## COLLARS AND CUFFS.

Description of illustrations on page 58.

## LINEN COLLARS.

- No. 1.—Coon & Co.'s Linden Collar; of good material; prices, 12½c. each; \$1.50 per dozen.
- No. 2.—Coon & Co.'s Mortlake Collar; of fine linen; prices, 20c. each; \$2.25 per dozen.
- No. 3.—Coon & Co.'s Talma Collar; of fine linen; prices, 20c. each; \$2.25 per dozen.
- No. 4.—Coon & Co.'s Ottawa Collar; of fine linen; prices, 20c. each; \$2.25 per dozen.
- No. 5.—Coon & Co.'s Bloomfield Collar; of fine linen; prices, 20c. each; \$2.25 per dozen.
- No. 6.—Keokuk Collar; of fine linen; prices, 25c. each; \$2.50 per dozen.
- No. 7.—S. & C.'s No. 2 Collar; linen all the way through; prices, 25c. each; \$3.00 per dozen.
- No. 8.—Bloomfield collar; of fine linen; prices, 20c. each; \$2.25 per dozen.
- No. 9.—Coon & Co.'s Montour Collar; of fine linen; prices, 20c. each; \$2.25 per dozen. Or S. & C.'s all-linen, through and through, at 25c. each; \$3.00 per dozen.
- No. 10.—Coon & Co.'s Agate; of fine linen; prices, 20c. each; \$2.25 per dozen.
- No. 11.—Coon & Co.'s Radnor; of fine linen; prices, 20c. each; \$2.25 per dozen.
- No. 12.—Sycamore Collar; of fine linen; prices, 20c. each; \$2.25 per dozen.
- No. 13.—Coon & Co.'s Clayton Collar; of good linen; prices, 12½c. each; \$1.50 per dozen.
- No. 14.—Coon & Co.'s Burnet Collar; of good linen; prices, 12½c. each; \$1.50 per dozen.
- No. 15.—S. & C.'s No. 3, all-linen collar; prices, 25c. each; \$2.50 per dozen.
- No. 16.—Topeka Collar; of best linen; prices, 25c. each; \$2.50 per dozen.
- No. 17.—Coon & Co.'s Bloomfield Collar; of fine linen; prices, 20c. each; \$2.25 per dozen.
- No. 18.—Coon & Co.'s Alden Collar; of fine linen; prices, 20c. each; \$2.25 per dozen.
- No. 19.—Coon & Co.'s Rothley Collar; of fine linen; prices, 20c. each; \$2.25 per dozen.
- No. 20.—Coon & Co.'s Alden Collar; of fine linen; prices, 20c. each; \$2.25 per dozen. Or S. & C.'s linen collar, at 25c. each, \$3.00 per dozen.
- No. 21.—Coon & Co.'s Boy's Victor Collar, of good linen; prices, 12½c. each; \$1.50 per dozen.
- No. 22.—Boy's Otto collar; of good linen; prices, 12½c. each; \$1.50 per dozen.
- No. 23.—Coon & Co.'s Channing Collar; of good linen; prices, 12c. each; \$1.50 per dozen.
- No. 24.—Coon & Co.'s Huron Collar; of fine linen; prices, 20c. each; \$2.25 per dozen.



LINEN CUFFS.

Description of illustrations on page 59.

- No. 1.—Coon & Co.'s Egbert Cuffs, of fine linen; prices, 35c. per pair; \$4.00 per dozen pairs.
- No. 2.—Silverton cuffs, of fine linen; prices, 30c. per pair.
- No. 3.—Coon & Co.'s Fifth Avenue Cuffs, of fine linen; prices, 35c. per pair; \$4.00 per dozen pairs.
- No. 4.—Coon & Co.'s Barrington Cuffs, of finest linen; prices, 40c. per pair; \$4.50 per dozen pairs.

- No. 5.—Corporal cuffs, of good linen; prices, 25c. per pair; \$3.00 per dozen pairs.
- No. 6.—Coon & Co.'s Exton cuffs, of fine linen; 35c. per pair, \$4.00 per dozen pairs.
- No. 7.—Coon & Co.'s Radnor cuffs, of fine linen; prices, 35c. per pair, \$4.00 per dozen pairs.
- No. 8.—Castleton cuffs, of fine linen; prices, 35c. per pair; \$4.00 per dozen pairs. Also in same shape come S. & C.'s, style A, solid linen cuffs, at 45c. per pair, \$5.40 per dozen pairs.
- No. 9.—Radnor cuffs, of fine linen; prices, 35c. per pair, \$4.00 per dozen pairs.
- No. 10.—Somerton cuffs, of fine linen; prices, 20c. per pair, \$2.40 per dozen pairs.
- No. 11.—S. & C.'s Solid Linen cuffs; prices, 45c. per pair, \$5.40 per dozen pairs.
- No. 12.—Coon & Co.'s Castleton cuffs, of fine linen; prices, 35c. per pair, \$4.00 per dozen pairs.
- No. 13.—Coon & Co.'s Ramasses cuffs, of fine linen; prices, 35c. per pair, \$4.00 per dozen pairs.
- No. 14.—Reversible cuffs, of good linen; prices, 25c. per pair, \$3.00 per dozen pairs.
- No. 15.—Coon & Co.'s Carlton cuffs, of fine linen; prices, 35c. per pair, \$4.00 per dozen pairs.
- No. 16.—Coon & Co.'s Verona cuffs, of good linen; prices, 25c. per pair, \$3.00 per dozen pairs.
- No. 17.—Verona cuffs, of good linen; prices, 25c. per pair, \$3.00 per dozen pairs.
- No. 18.—Fifth Avenue cuffs, of fine linen; prices, 35c. per pair, \$4.00 per dozen pairs.
- No. 19.—Coon & Co.'s Bon Ton cuffs, of fine linen; prices, 35c. per pair, \$4.00 per dozen pairs.
- No. 20.—S. & C.'s cuffs solid linen all the way through; prices, 45c. per pair, \$5.40 per dozen pairs.

## NECKWEAR.

Our neckwear department will always be found well-stocked with the latest correct styles of the goods for men's and boys' wear.

- Puff Scarf, in various shapes, in all the new shades of plain colorings; also various fancy designs. Prices, from 50c. to \$1.00, each.
- Neck Scarf, small size, with knot 1¼ inches square. Prices, 50c., 75c., and \$1.00, each.
- Four-in-hand Scarf, 1¼ inches wide; in plain and fancy colors. Price, 75c.
- Neck Scarf, large size, in plain black silk or satin. Prices, 50c., 75c., and \$1.00 each.
- Men's Flat Scarfs, in approved shapes; prices, 50c., 75c., \$1.00, 1.25, and \$1.50 each.
- Men's Fine Flat Scarfs, in black satin, richly lined with satin. Price, 50c.
- Boys' and Youths' Puff and Flat Scarfs, satin lined. Price, 50c.
- Bows, in plain and fancy colors; prices, 15c. and 25c.
- Bows, of black silk; prices, 15c., 20c., and 25c.
- Bows, of plain black silk, lined with white satin; prices, 25c., 35c., and 50c.
- Bows, of plain white or black satin; prices, 25c. 30., and 40c.
- Windsor or Club-house Ties, in plain and fancy colored satin, and in plain black silk or satin. Price, 50c.
- Folded Ties, 1 inch and 1¼ inches, in plain and fancy colors. Prices, 35c. and 50c.
- Folded Ties, of plain black silk, from ¾ inches to 1¼ inches wide; in 30 inches to 36 inches lengths to suit. Prices, 25c., 50c., 75c., and \$1.00. The 50c. tie is made of excellent silk; the 75c. tie is stamped the "Guarantee," and is warranted not to cut; and the \$1.00 tie is made of a very rich and heavy silk.
- De Joinville Scarf; from 4 to 5½ inches wide; and from 38 to 46 inches long; suitable to wear with ring, or to tie in a sailor knot. Prices, from 25c. to \$2.75.

## WHITE SHIRT.

It is believed that we have the best facilities for making white shirts, and making them correctly, of any house in the trade.

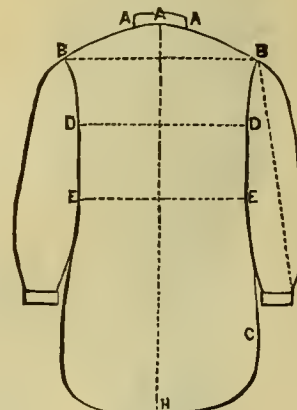
The most artistic shirt-cutter in Philadelphia is in charge of our factory, and personally superintends all measures in the order department.

Unlike most stock shirts which are gotten up cheaply, ours are made to fit well; and the lowest grade has precisely the same order of workmanship, cut, and finish, as the highest, the difference being in the material only.



## RULES FOR MEASURING.

- 1.—Around the bare neck at the collar-band seam, AAA.
- 2.—From shoulder-point to shoulder-point across the back, BB.
- 3.—Length of sleeve, from shoulder-point to knuckle, with arm hanging straight down, BC.
- 4.—Around the chest under the arms, and under the waistcoat, DD.
- 5.—Around the waist, under the waistcoat, EE.
- 6.—Length of bosom, from shoulder-seam, AF.
- 7.—Length, AH.
- 8.—Around hand at knuckles, CC.
- 9.—To open in front, or back, or both?
- 10.—Bosom plain or pleated?
- 11.—Bosom with buttons, stud-holes, or eyelet holes?
- 12.—Buttons or stud-holes at neck?
- 13.—Collar attached? Cuffs attached?
- 14.—Are you round-shouldered? Are you square-shouldered? Are you sloping-shouldered?



We make three popular grades of white shirts:

The Favorite, unlaundried, 88c.; laundered, \$1.  
The Standard, unlaundried, \$1; laundered, \$1.25.  
The Custom Made, unlaundried, \$1.25; laundered, \$1.50.



## MEN'S FURNISHING GOODS.

## SLEEVE BUTTONS.

The link sleeve buttons are plain gold plated, etruscan, and hammered gold. The other sleeve buttons are gold plated, with various kinds of stones, and all have the patent-lever fastenings. The price is per pair.



No. 1.—\$1.25.



No. 2.—\$1.00.



No. 3.—\$1.00.



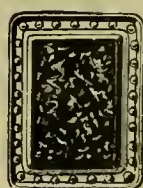
No. 4.—\$2.00.



No. 5.—75c. each.



No. 6.—\$1.00.



No. 7.—85c.



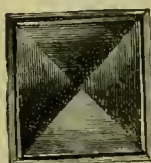
No. 8.—85c.



No. 9.—\$1.25.



No. 10.—\$1.00.



No. 11.—\$1.25.



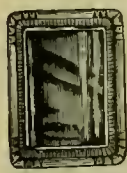
No. 12.—\$1.25.



No. 13.—75c.



No. 14.—\$1.00.



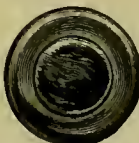
No. 15.—\$1.25.



No. 16.—\$1.00.



No. 17.—\$1.00.



No. 18.—\$1.00.



No. 19.—\$1.00.



No. 20.—\$1.00.



No. 21.—\$1.00.



No. 22.—\$1.00.



No. 23.—\$1.00.



No. 24.—Closed.



No. 25.—Open.

Collar Button, best rolled gold. Price, 20c. each.

## ELASTICS.



Sleeve Elastics, in cotton, at 9c. per pair; or in silk, at 15c.



## SMOKING JACKETS.

Smoking Jacket, with silk and satin facing; all shades. Prices, from \$12.00 upwards.

Smoking Jacket, with Cashmere facing; price, \$9.00.

Smoking Jacket, made of rep, and long; price, \$6.50.

Smoking Jacket, of Cashmere, and long; price, \$8.00.

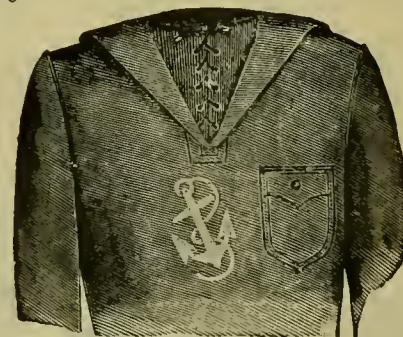
Smoking Jacket, of tricot cloth; prices, \$16.50, 18.00, 20.00 and \$25.00.



## SMOKING JACKETS.

Smoking Jackets, trimmed with silk or satin; in blue, green, brown, sage, light and navy blues, black, Gilbert cloth; prices, \$12.00, 13.50, 14.00, 15.00, 16.00, 18.00, and \$20.00.

Men's Smoking Jackets. In cloth, of light gray, brown, blue, and other shades, with silk facing; cuffs and pocket trimmed to match, or in desirable contrast. Prices, \$12.00 to \$25.00.



Men's Blue Flannel Shirts, \$1.75, 2.25 and 3.50.

Boys' Blue Flannel Shirts, at \$1.50 and 2.00.

Men's Colored Flannel Tourist Shirts (with and without collars), at \$2.85.

## WRAPPERS.

Cloth Wrappers, with girdle, at \$16.00 to \$20.00.

Cashmere Wrapper, at \$8. Rep Wrapper, at \$6.50.

Chintz Wrapper, at \$4.00.

Long Wrappers of same materials, \$12 to \$25.

Long Wrappers in Cashmere, well trimmed, \$8.

Long Wrappers of figured reps, with cashmere trimmings, \$6.50; extra long, \$7.00.

Long Wrappers of figured chintz, \$4.00.



## MEN'S FURNISHING GOODS.

## SCARF PINS.



No. 26.



No. 27.

No. 26.—Crab, in fine colored work. Price, \$1.00.  
No. 27.—Crane's Head, gold-plated, with rhinestone caught in its bill. Price, \$1.00 each.



No. 28.



No. 29.



No. 30.



No. 31.

No. 28.—Fly, in gold-plated and coin silver, with rhinestone head and back. Price, \$1.50 each.  
No. 29.—Owl's Head, gold-plated, oxidized, and coin silver, with rhinestone eyes. Price, \$1.00.  
No. 30.—Tortoise, gold-plated, with turquoise eyes. Price, 75c. each.  
No. 31.—Hand, oxidized, with pearl between the forefinger and thumb. Price, 75c. each.



No. 32.



No. 33.



No. 34.



No. 35.

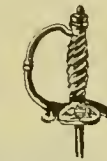
No. 32.—Etruscan gold ball, various sizes. Price, 50c. each.  
No. 33.—Etruscan gold, with rhinestone, ruby, black, and white pearl centres. Price, \$1.00.  
No. 34.—Lion's Head, with rhinestone in mouth and ruby eyes. Price, \$1.25 each.  
No. 35.—Dog's Head, every species, with gold collar; price, 50c. each. Also, heads of tigers, sheep, and other animals, at same price.



No. 36.



No. 37.



No. 38.



No. 39.

No. 36.—Crescent, gold-plated, with rhinestone suspended in the centre. Price, \$1.00 each.  
No. 37.—Snake, in plain and Etruscan gold, and in fine colored work, with rhinestone heads. Price, \$1.25 each.  
No. 38.—Sword Handle, in gold-plated, coin silver, and oxidized. Prices, 75c. and \$1.00 each.  
No. 39.—Black Onyx, with cuttings of various designs. Price, \$1.00 each.



No. 40.



No. 41.



No. 42.



No. 43.

No. 40.—Etruscan gold, with rhinestone centre. Prices, \$1.00 each.  
No. 41.—Horse-Shoe, real jet and plated; price, 75c. Also, a plated one, at 50c.  
No. 42.—Bird's Claws, holding beaten gold ball; price, \$1.00; holding silver ball, 75c. each.  
No. 43.—Oblong, gold-plated and Etruscan. Price, 50c. each.

## SCARF RINGS.



No. 1.



No. 2.



No. 3.

No. 1.—Coiled Snake, gold-plated, white-pearl eyes. Price, \$1.00 each.

No. 2.—Gold-plated, with rhinestone centre. Price \$1.25 each.

No. 3.—Gilt rosette, with a pearl on each side. Price 50c. each.



No. 4.



No. 5.



No. 6.

No. 4.—New and odd design, gold-plated. Price, \$1.00 each.

No. 5.—Gold-plated with rosette centre. Price, \$1.00 each.

No. 6.—Gold-plated, real cameo head, various colors. Price, \$1.50 each.



No. 7.



No. 8.



No. 9.

No. 7.—Gold-plated, neat and pretty design. Price, \$1.00 each.

No. 8.—Gold-plated, rich design. Price, 50c. each.

No. 9.—Gold-plated, very rich design. Price, \$1.25 each.



No. 10.



No. 11.

No. 10.—Gold-plated, very elaborate design, with small brilliant rhinestone centre. Price, \$1.25 each.

No. 11.—Gold-plated, very unique design, with clear, black pearl centre. Price, \$1.25.



Boston Garters, in cotton, at 18c. per pair; or in silk, put up in separate box, at 50c. per pair.

## NECKWEAR.



No. 1.



No. 4.



No. 2.



No. 5.



No. 6.



No. 3.



No. 7.



No. 8.



No. 9.

No. 1.—Claudent-shape Scarf, plain colors or fancy designs. 50c.

No. 2.—"Progress" Scarf, silk or satin, in plain colors or fancy designs. \$1.00.

No. 3.—"Teck" black silk or satin. 50c.

No. 4.—Youth's Scarf, silk or satin, in plain colors or fancy designs. 90c.

No. 5.—"Santley" Bow, in black silk, 20c. Fine black or white satin, 40c.

No. 6.—Satin Bow, in fancy colors, or same shape in black silk. 25c.

No. 7.—Satin Bow, in fancy designs. 25c.

No. 8.—Satin Bow, in fancy designs and plain colors, 15c. A smaller size, 10c.

No. 9.—Tie Bows, in plain silk, 15c. In fancy colors, 12 1/2c.



## SMYRNA RUGS.

These beautiful rugs first came into prominence during the Centennial, and the collection on exhibition at the exposition attracted wide-spread attention. American manufacturers have succeeded in copying the choicest patterns so exactly that when placed side by side the foreign can not be distinguished from the domestic. We illustrate four designs out of many hundreds in stock, but the beauty of these rugs lies almost entirely in the curious blending of quaint colors, while only the design can be shown in the engraving.



STYLE, NO. 1.



STYLE, NO. 2.



STYLE, NO. 3.



STYLE, NO. 4.

We have a wonderful variety of these goods in the following sizes and prices:

Size, 18 x 36 inches, \$1.75; Size, 21 x 46 inches, \$2.50; Size, 26 x 54 inches, \$4.00; Size, 30 x 60 inches, \$4.75; Size, 30 x 36 inches, \$2.75; Size, 36 x 40 inches, \$4.00; Size, 36 x 72 inches, \$7.50; Size, 4 x 7 feet, \$12.00; Size, 6 x 9 feet, \$25.00; Size, 7 x 11 feet, \$40.00; Size, 9 x 12 feet, \$57.00; Size, 12 x 15 feet, \$95.00.

In ordering a Smyrna rug, always mention the prevailing color of the room in which it is to be placed, so that we can select such a combination of colors as will blend well with the carpet and furniture.

## GOSSAMER WATERPROOFS.

A Gossamer Bag sent with a \$2.00 Waterproof. A pair of Gossamer sleeves sent with a \$3.00 Waterproof Circular.



No. 1.



No. 2.



No. 3.



No. 4.



No. 5.



No. 6.

No. 1.—Ladies' Gossamer Waterproof, circular style with hood attached. Sizes, 50, 52, 54, 56, 58, and 62 in. Quality O, price, \$1.35; KK, \$1.75; HH, \$2.00; GG, \$2.25; FF, \$2.50; EE, \$3.00; DD, \$3.50; CC, \$4; BB, \$4.75; AA, \$5.00.

No. 2.—Ladies' Gossamer Waterproof, Newport style, with cape, which forms the sleeves. Sizes, 50, 52, 54, 56, 58, and 60 in. Quality GG, price, \$2.50; FF, \$3; EE, \$3.50; DD, \$4; CC, \$4.50; BB, \$5.75; AA, \$6.00.

No. 3.—Ladies' Gossamer Waterproof, Ulster style, close-fitting. Sizes, 50, 52, 54, 56, 58, and 60 inches. Quality DD, price, \$5. AA, \$8.00.

No. 4.—Men's Gossamer Waterproof, regular overcoat style, double-breasted and double in back, with wrist and collar straps. Sizes (bust measurement), 36, 38, 40, 42, 44, 46, 48, and 50 inches. Quality OO, price, \$2.25. HH, \$3.00. DD, \$4.50.

No. 5.—Boys' Gossamer Waterproofs, regular overcoat style, double-breasted and double in back; has two pockets, and a square collar. Sizes (bust measurement), 24, 26, 28, 30, 32, and 34 in. Quality OO, prices, \$2.00; OOO, \$2.25; FF, \$3.00.

No. 6.—Misses' Gossamer Waterproof, circular, with hood. Sizes, 34, 36, 38, 40, 42, 44, 46, and 48 in. O, \$1.35, KK, \$1.60. HH, \$1.75.



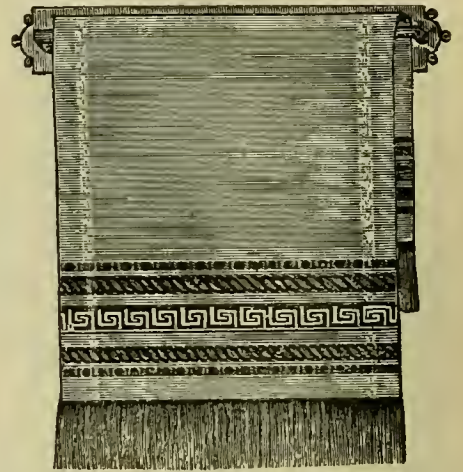
## TOWELS AND NAPKINS.



No. 1.—Momie Cloth Towel, with knotted fringe and fancy border. Size, 22×42 inches. Price, 65c.



No. 2.—Cardinal Doyley, 4 8 size; with both white or black border. Price, \$1.75 per dozen.



No. 3.—Towel of Birds' Eye Linen, size 22×42 inches, with fancy border. Price, 45c.



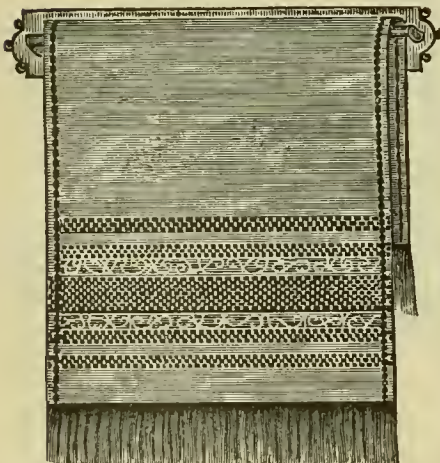
No. 4.—White Damask Doyley 3-8 size. This pattern, in several qualities, at \$1.00, 1.25 and \$1.50 per dozen. In 4-8 size, at \$2.00, 2.50 3.00, 4.00, 5.00, and \$6.00 per dozen.



No. 5.—Doyley with red border, size 3-8, at \$2.00 per dozen. A better quality at \$2.50 per dozen.



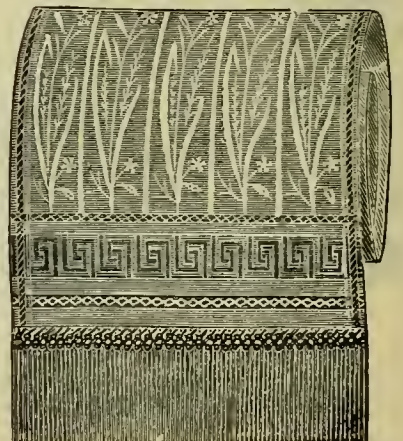
No. 6.—Doyley of Turkey Red; size 3-8. In two qualities, at \$1.00 and \$1.25 per dozen.



No. 7.—Fine Damask Towel, with lace border in red, blue, and white; large size, at \$1.00. A better quality at \$1.25.



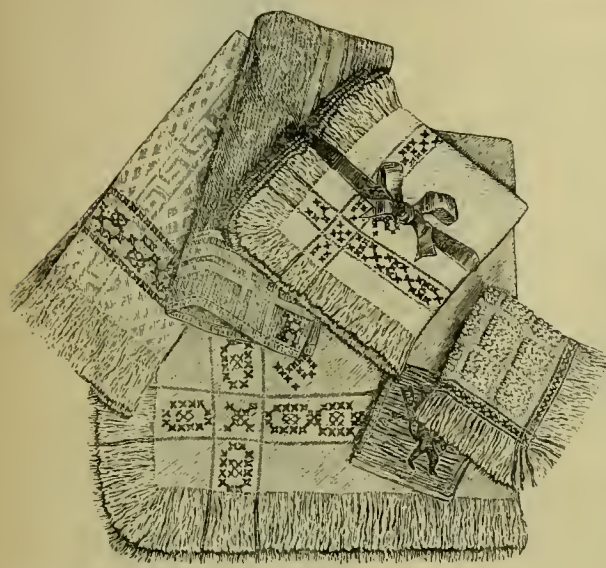
No. 8.—Red Border Doyley, size 3-8. Prices: \$1.00, 1.25, and \$1.60. Same qualities in 4-8, at \$2.00, \$2.50, and \$3.00 per dozen.



No. 9.—Towel with fancy border and knotted fringe, size 22×42 inches. Price, 65c.



## LINEN DEPARTMENT.



Turkish Towels, stripes and plain, 25c., 35c., 50c., 65c., 75c., \$1.00, and \$1.25.

White Turkish Towels, 35c., 40c., 50c., 65c., 75c., and 85c.

Huck Towels, 12½c., 15c., 18c., 20c., 25c., 31c., 35c., 40c., 45c., 50c., 65c., and 75c.

Plain Fringe Damask Towel, 25c. and 31c.

Knotted Fringe Towels, 40c., 50c., 60c., 65c., 75c., 85c., \$1.00, 1.25, 1.50, 1.75, and \$2.00.

Bleached Table Linen, 60 inches wide, 50c., 65c., 75c., 85c., 87½c., \$1.00, 1.10, 1.25, and \$1.37½; 64 inches wide, \$1.25 and \$1.50; 66 inches wide, \$1.00, 1.10, 1.25, 1.35, and \$1.50; 72 inches wide, \$1.25, 1.50, 1.75, 1.85, 2.00, 2.50, 2.75, 3.00, and \$4.00.

Table Cloth, 2½ yards long, with one dozen Napkins to match, \$5.00, 6.00, 7.50, 8.50, and \$10.00; 3 yards long, \$6.00, 7.50, 8.50, 10.00, 12.00, 15.00, 18.00, 20.00, 22.00, and \$25.00; 4 yards long, \$14.00, 15.00, 18.00, 20.00, 22.00, 25.00, 28.00, 30.00, and \$36.00.

Lunch Cloths, 2½ yards long, with one dozen Napkins included, \$7.50, 8.50, and \$10.00 per set; 3 yards long, \$7.50, 8.50, 10.00, and \$12.00. Best Turkey Red Cloth, 5-4, 75c.; 6-4, \$1.25; 7-4, \$1.85; 9-4, \$2.75; 8-10, \$3.50; 8-12, \$4.25; 8-14, \$5.00; 8-16, \$6.00. Napkins to match, \$1.00, 1.25, and \$1.75 per dozen.

Embroidered Cloth Piano Covers, full 3 yards long and 2 wide, \$3.50, 4.50, 5.00, 6.50, 7.50, 8.00, 9.00, 10.00, 12.00, and \$15.00. In maroon, burgundy, green, and crimson.

Pillow Case and Bolster Linen, 40 inches wide, 40c., 45c., 50c., 65c., 75c., 85c., and \$1.00; 45 inches wide, 50c., 65c., 75c., 85c., and \$1.00, 50 inches wide, 75c., 85c., \$1.00, 1.10, 1.12½, and \$1.25.

Linen Sheeting, 80 inches wide, 75c., 85c., \$1.00, and 1.10; 90 inches wide, 75c., 85c., \$1.10, 1.15, 1.25, 1.40, 1.50, 1.75, and 1.85; 100 inches wide, \$1.00, 1.45, and \$1.85.

Bleached Napkins, 5-8 size, per dozen, \$1.15, 1.25, 1.50, 1.65, 1.95, 2.00, 2.25, 2.50, 3.00, 3.50, 4.00, 5.00, and \$6.00; 3-4 size, \$2.50, 3.00, 3.50, 4.00, 4.25, 5.00, 6.50, 7.50, 8.50, and \$10.00; 5-8 size, cream, \$1.45, 1.65, 1.75, 2.00, 2.50, 2.75, and \$3.00.

Raw-Silk Table Covers, 6-4, \$4.00 to \$6.00; 7-5, \$8.50 to \$15.00; 8-4, \$7.00, 8.00 to \$11.00; 8-10, \$9.00 to \$14.00; 8-12, \$12.00 to \$26.50.

Jute Table Covers, in new and novel designs, 4-4, 6-4, 7-4, 8-4, 8-80, and 8 12.

Butchers' Linen, 36 inches wide, 25c., 28c., and 31c.; 40 inches wide, 35c., 37½c., 40c., 45c., and 50c.; 45 inches wide, 37½c. and 55c. per yard.

Linen Crumb Cloths, best goods made, 10-4, \$2.00; 10-12, \$2.50; 10-14, \$2.75; 10-16, \$3.25; 12-4, \$3.00; 12-14, \$3.50; 12-16, \$4.00; 12-18, \$4.50; and 12-20, \$5.00.

Crashes, 7c., 8c., 9c., 10c., 12½c., and 14c. per yard.

Roller Toweling, 14c., 17c., 20c., and 22c. per yard.

Glass Linen, 12½c., 14c., 16c., 17c., 18c., 20c., 22c., 25c., and 31c. per yard.

Linen Stair Damask 14 inches wide, 12c.; 16 inches wide, 14c.; 18 inches wide, 16c.; 20 inches wide, 18c.; 22 inches wide, 20c.; 24 inches wide, 22c.; 27 inches wide, 25c.; 39 inches wide, 33c. per yard.

Linen Stair Drill, 14 inches wide, 18c.; 16 inches wide, 18c.; 18 inches wide, 20c.; 20

inches wide, 25c., 22 inches wide, 28c.; 24 inches wide, 31c.; and 27 inches wide, 37½c. per yard.

Plain White Shirting Linen, 36 inches wide, 25c., 28c., 31c., 37½c., 40c., 45c., 50c., 60c., 70c., 75c., 85c., and \$1.00 per yard.

Cotton Diaper, piece of 10 yard, 18 inches wide, 85c.; 20 inches wide, 90c.; 22 inches wide, \$1.00; 24 inches wide, \$1.10; and 27 inches wide, \$1.25.

Linen Diaper, piece of 10 yards, 18 inches wide, \$1.00, 1.23, 1.37½, 1.50, 1.65, and \$2.00; 20 inches wide, \$1.65, 1.75, and \$2.00; 22 inches wide, \$1.75, 1.85, 2.00, 2.25, 2.50, 2.75, 3.00, 3.50, and \$3.00; 24 inches wide, \$2.75, 3.00, 3.25, 3.75, and \$4.00.

## TURKEY RED TABLE CLOTHS.

The pattern illustrated above is in Red and White, 5-4 at 50c.; 6-4 at \$1.00; 7-4 at \$1.37½; 15 8 at \$1.75; 8-4 at \$2.00; 8-10 at \$2.50; and 8-14 at \$3.00 per cloth.



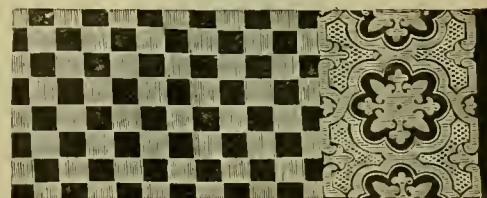
No. 1.—This pattern, 58 inches wide, 75c. per yard.



No. 2.—This pattern, 56 inches wide, 75c. per yard.



No. 3.—This pattern, 58 inches wide, 75c. per yard.



No. 4.—This pattern, 58 inches wide, 75c. per yard.



No. 5.—This pattern, 58 inches wide, 75c. per yard.



No. 6.—This pattern, 58 inches wide, 75c. per yard.



## CORSET DEPARTMENT.



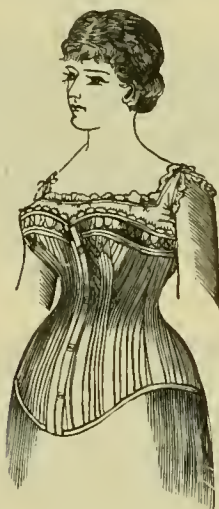
No. 1.—"Sultana" Corset, made of jean, and strongly boned. In drab and white. Price, \$1.00. This we consider one of the best one dollar corsets ever manufactured.



No. 2.—Double Adjustable Corset, made of heavy jean, with heavy bones, two lacings on sides, double steels in front. Sizes, 23 to 36 inches, drab and white. Price, \$1.25.



No. 3.—The "Contour" Corset, made of Coutil, with extra heavy bones, long-waisted, and particularly adapted to stout figures. Sizes, 19 to 30 inches. Price, \$1.30.



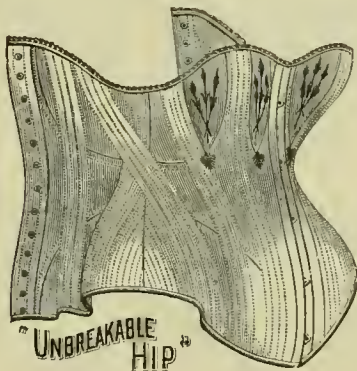
No. 4.—Very Fine Domestic Corset, made of French Coutil filled with fine bone, and very soft and durable. Price, \$1.35.



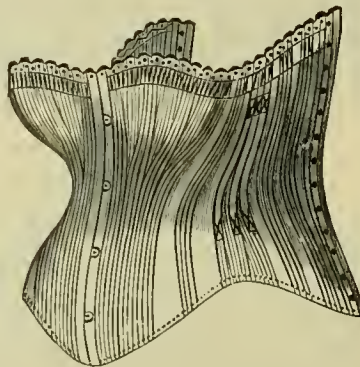
No. 5.—Our "C. P." Corset, an imported French make, of the finest Coutil, and of unequalled shape. Price, \$3.50.



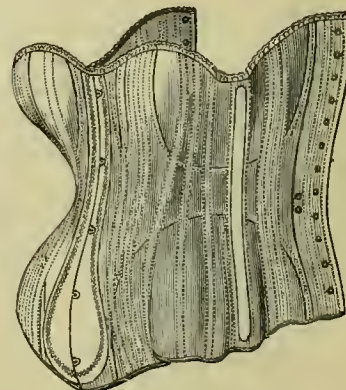
No. 6.—Domestic Corset, well-made and good shape. Price, 50c. This is undoubtedly the very best corset made in this country at the price.



No. 7.—Thomson's "H" Corset, made of best French Coutil, cross bones on sides in place of steels. White or drab. Price, \$1.25.



No. 8.—French-Woven "Common Sense" Corset. This has two rows of bones covering each other, each row woven in a separate pocket, thereby obviating the breaking of bones in the hips. In different grades, from \$1.00 to \$1.65.



No. 9.—Thomson's "Cuirass" Corset, made of Coutil, extra long over hips and stomach, with spoon-shaped steels in front. Price, \$1.75.



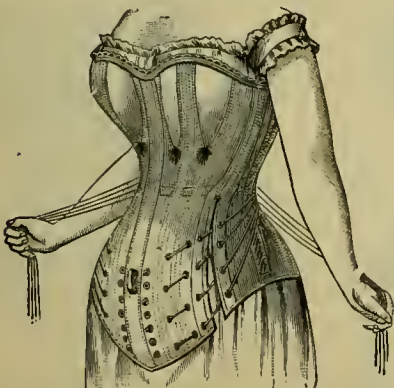
## CORSET DEPARTMENT.



No. 10.—French Corset, of fine Coutil, double steels on sides, low bust, long over stomach and hips; spoon-shaped steels in front; adapted to stout figures. Price, \$2.00; extra size, \$2.25.



No. 13.—Well-made Domestic Corset, of strongest jean and well-boned. Price, 75c.



No. 16.—Thomson's Abdominal Corset, made of best French Coutil, particularly adapted to stout ladies. Price, \$3.00.



No. 11.—Beautiful and neatly-fitting Corset, closely woven, with very heavy bones, spoon-shaped steels in front, and finished at the top with neat scallop. Price, \$2.75.



No. 14.—Summer Corset of canvas, very cool and pleasant for hot weather. Sizes, 19 to 30 inches; price, 95c.; extra sizes, \$1.10.



No. 17.—Corded Waist for Misses of from 12 to 15 years of age; made of English sateen. Price, \$1.00.



No. 12.—French Corset, of our own importation, made of fine French Coutil, with eight gores; very long-waisted, and very full hips, with side steels. Price, \$1.80.



No. 15.—Comfort Corset for invalids, made of very stiff cords instead of bones. Price, \$1.75.



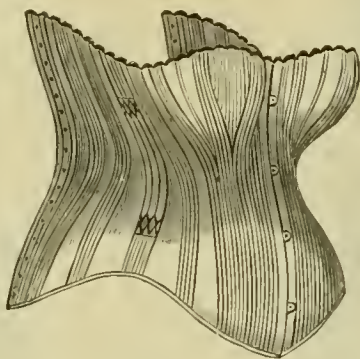
No. 18.—Child's Comfort Corset, made of very stiff cords instead of bones. Sizes, 2 to 11 years. Prices, 50c. and 85c.



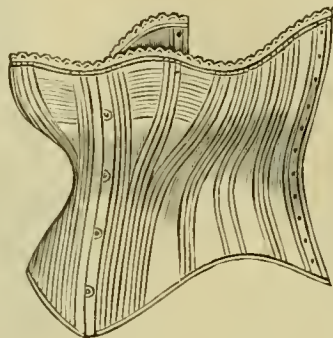
## CORSET DEPARTMENT.



No. 19.—Misses' Waist for girls; one of the best and most desirable in the market. Sizes: 11 and 12 years. Price, 90c.



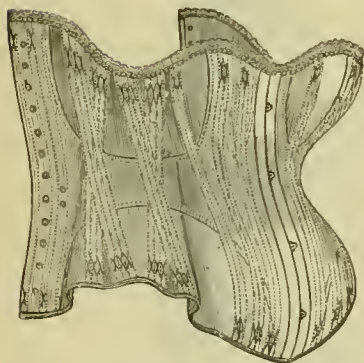
No. 20.—Common Sense Corset. Sizes: 19 to 30 inches. Price, \$1.10. This well-named corset gives full value for the money.



No. 21.—Riding Corset, of fine French Coutil, 10 inches long, very easy, and comfortable, and admirably adapted for the purpose. Price, \$2.00.



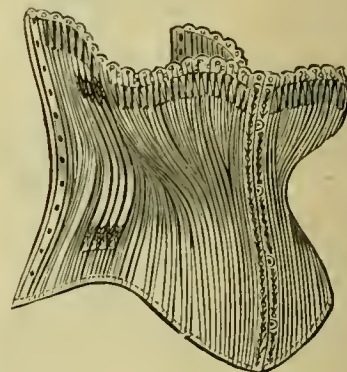
No. 22.—"Sensible" Corset for Misses, made of jean, with cords instead of bones, and straps that cross over back of shoulders. Sizes: 11 to 14 years. Price, \$1.00.



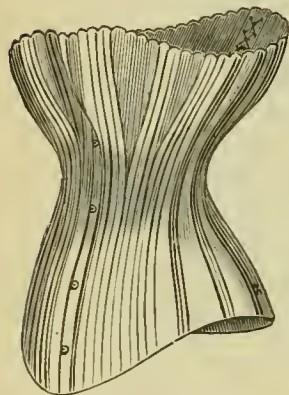
No. 23.—Thomson's "F" Corset, made of best French Coutil, with steels on the sides. Price, \$1.95.



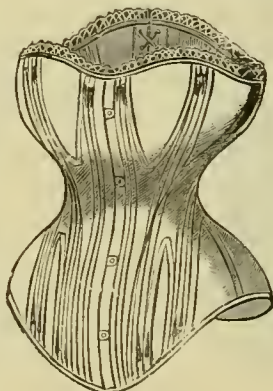
No. 24.—Strawbridge & Clothier's Favorite "F" Woven Corsets, well bound and closely woven. Easy and graceful. Price, \$1.25.



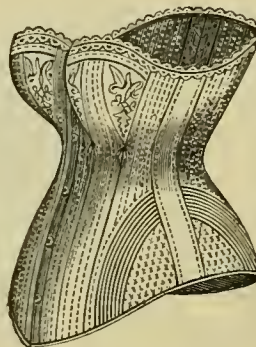
No. 25.—The Common Sense "M" Corset, woven, double rows of bones on hip to prevent breaking; adapted to figures with large hips. Price, \$1.65.



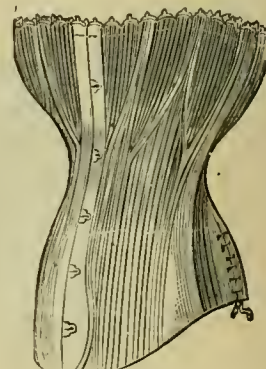
No. 26.—The Coronet Woven Corset of extra length, heavily boned. Price, \$1.50.



No. 27.—Sylvia Corset, well-boned, woven. Sizes: 19 to 36 inches. Price, \$1.50.



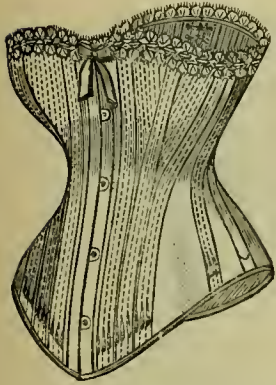
No. 28.—Elastic Hip Domestic Corset, strongly made of jean, cords over the hips. Price, \$1.00.



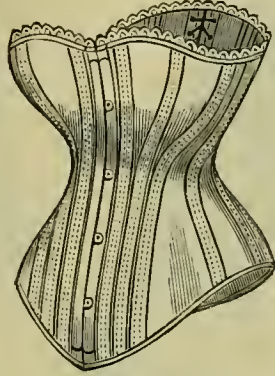
No. 29.—Strawbridge and Clothier's Favorite "E" Corset, woven, and extra long. Price, \$2.75.



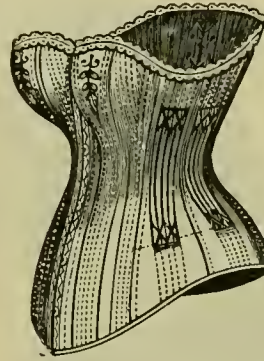
## CORSET DEPARTMENT.



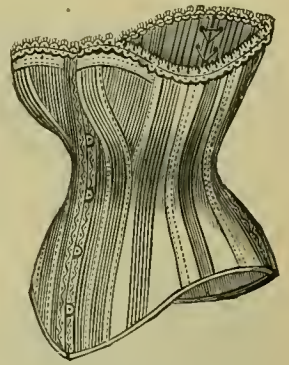
No. 30.—"C. P." Sateen Corset, white embroidered trimmed with lace and ribbon, in pink, black, blue, and red. Price, \$2.50. Easy and soft.



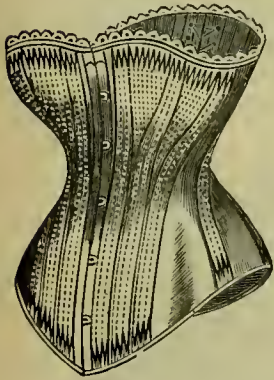
No. 31.—Well-made Domestic XX Corset, made of strong jean and well-boned. Price, 75c.



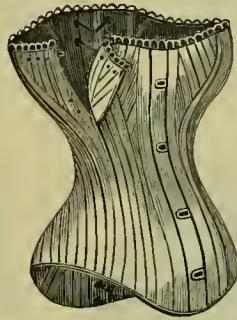
No. 32.—Double-Boned Domestic Corset, made of jean, with double bones, instead of steels, on the sides. Price, \$1.25.



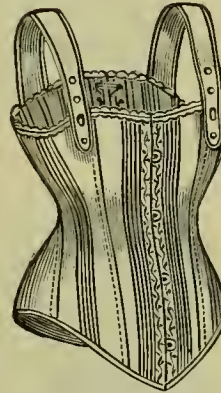
No. 33.—The Fatigue, a very fine domestic corset, heavy rows of cords in place of bones; easy and comfortable. Price, \$1.00.



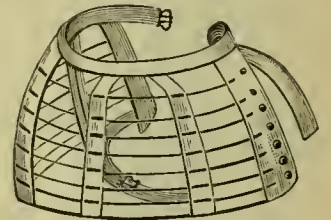
No. 34.—"C. P." Corset of very fine French Coutil, strongly boned over the bust. Price, \$2.95.



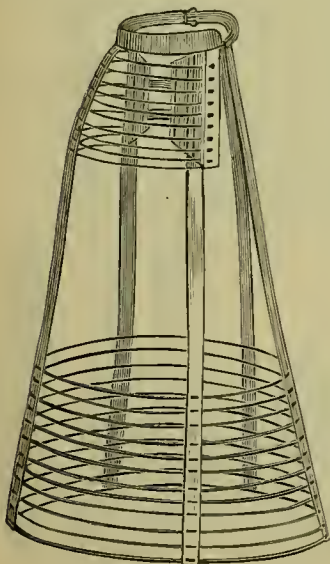
No. 35.—Nursing Corset, made of jean, most conveniently arranged, good shape, and well-boned, at \$1.00.



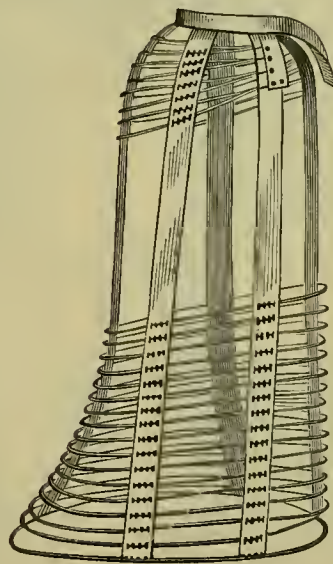
No. 36.—Child's Corset, made with cords instead of bones. Price, 65c.



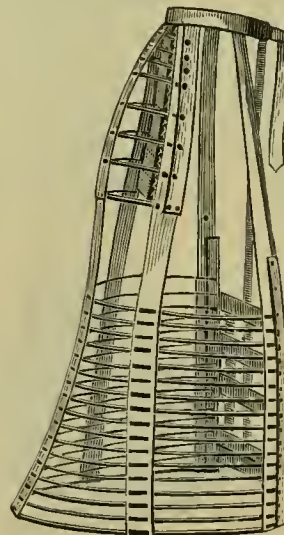
No. 37.—Bustle worn in place of skirt; very flexible, made of best quality steel wire. Price, 40c.



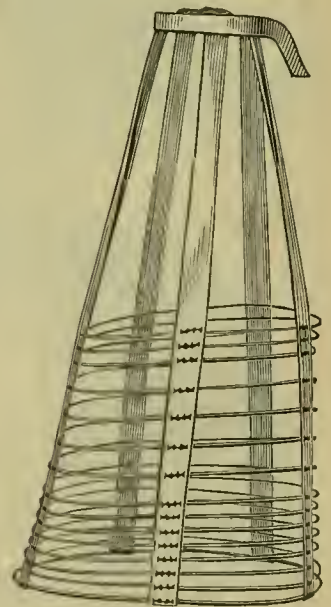
No. 38.—Hoop Skirt, this shape, made of best quality materials, all sizes. Price, 75c.



No. 39.—Hoop Skirt, bustle at top, steels all around, all sizes. Price, 80c.



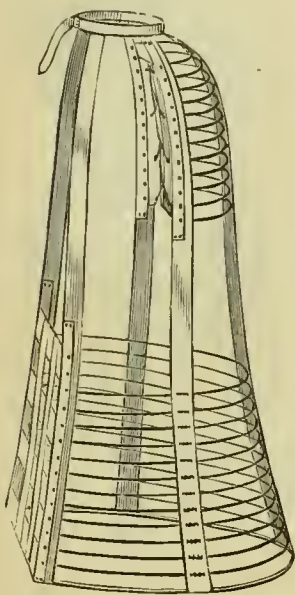
No. 40.—Hoop Skirt, this style, well made of good materials, all sizes. Price, 50c.



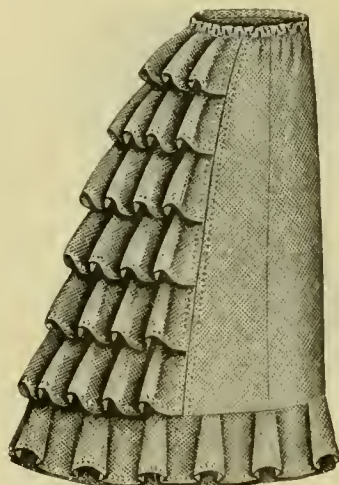
No. 41.—Hoop Skirt, with bustle this style, made of best materials, all sizes. Price, 90c.



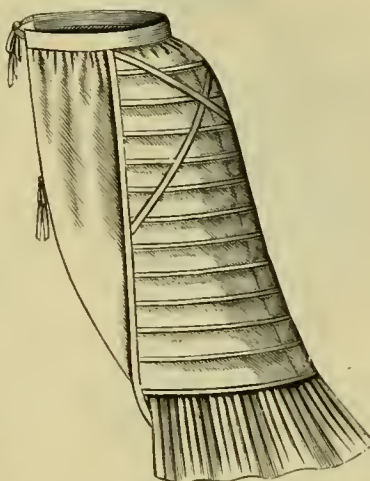
## HOOPSKIRTS AND BUSTLES.



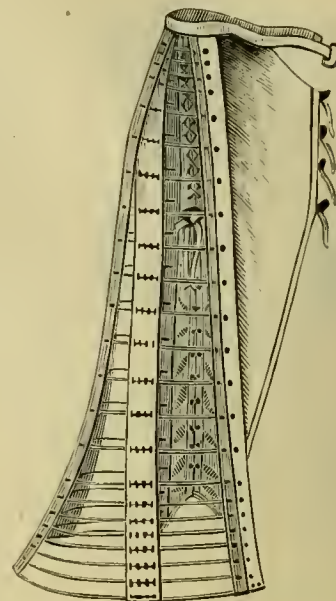
No. 42.—Hoop Skirt of this style made of best materials. Price, 90c.



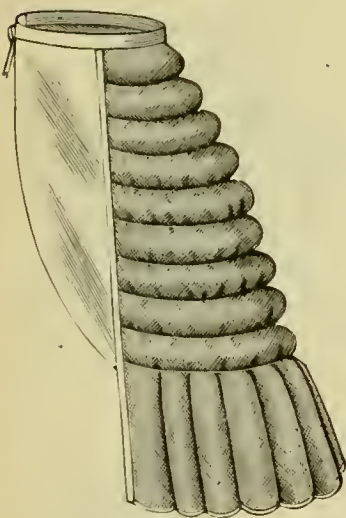
No. 43.—Hair Cloth Skirt, with yoke band, box pleated flounces. In gray, price \$4.75. In white, price \$6.25. Extra sizes, \$1.00 to \$1.50 more.



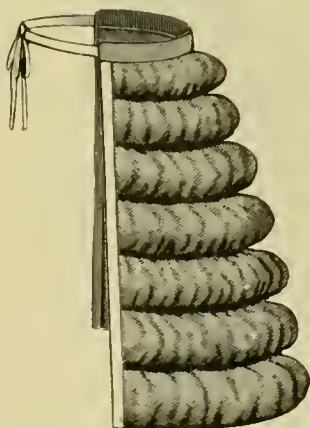
No. 44.—Pique Tournure, elegant and durable, can be laundered. Made in five sizes, at \$1.30 to \$2.40. Same style trimmed with lace, at higher prices.



No. 45.—Bustle with apron front, this style, of good materials. Prices, \$1.00 and \$1.25.



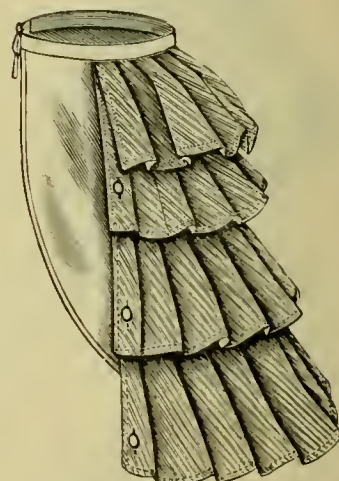
No. 46.—Tournure of French Hair Cloth, beautiful and very desirable. Price for 20 inch length, \$2.25; for 27 inch length, \$2.75.



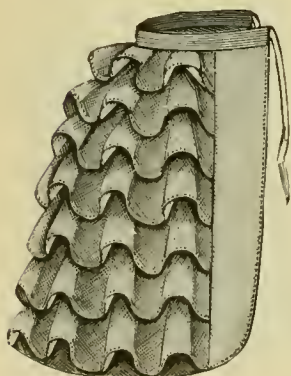
No. 47.—Puffed Hair Cloth Bustle, with five or seven rows of puffing. Price for 9 inch length, 70c.; for 12 inch length, \$1.25.



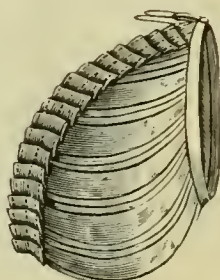
No. 48.—Handsome Bustle of fine French Hair Cloth, puffed and fluted as illustrated. Length 12 inches. Price, \$1.25.



No. 49.—Wash Tournure made of English Cordelte, with full pleated ruffles buttoned on. Price, \$1.20 and upwards.



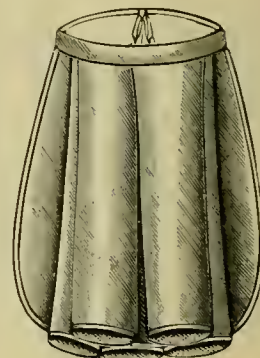
No. 50.—Pleated Tampico Bustle, with seven rows of pleating with side pieces, length 12 inches. Price, 90c.



No. 51.—Short waist Pique Bustle, made in two sizes. Suitable for persons with small hips. Prices, 55c. and 80c.



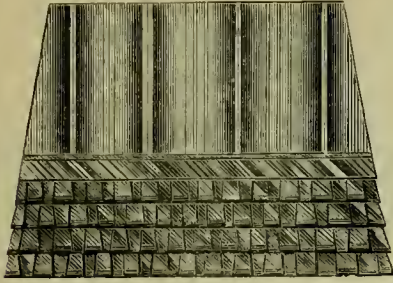
No. 52.—The "Gem" Skirt Supporter, relieves the waist of the weight and burden of the clothing by supporting the garments from the shoulders. Easy to wear, and recommended by all who use them. Price, 45c.



No. 53.—Wireless Bustle of French Hair Cloth, very light and durable. In two lengths; 12 inches, \$1.65; 15 inches, \$2.00.



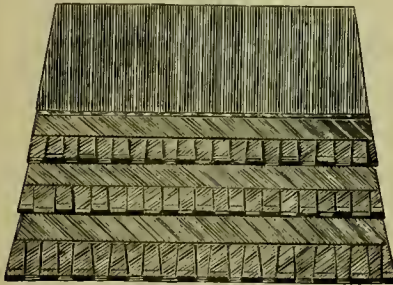
## SPRING SKIRTS.



No. 1.—Made of superior material, light in weight and very desirable for traveling. The colors are blue, cardinal, and gray, forming a very stylish stripe. Price, \$1.50.



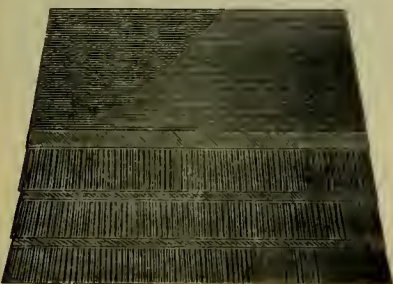
No. 2.—Made of Seersucker, with two pleated flounces; all the edges turned in and made on lock-stitch machine. Price, \$1.20.



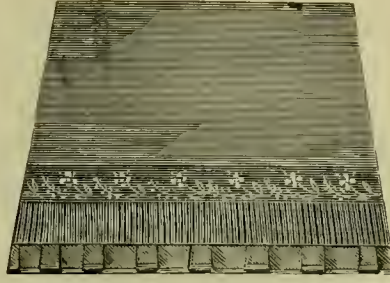
No. 3.—Made of blue and red striped Seersucker, with three full box pleatings; full size. Price, \$1.50.



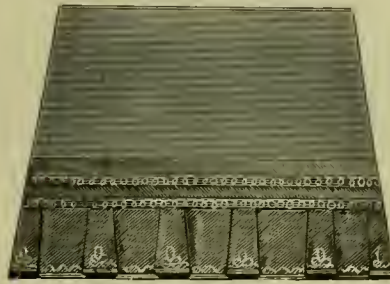
No. 4.—Made of latest styles of Mohair skirtings, in blue and red, black and gold, and other colors of stripes. Price, \$1.50.



No. 5.—Made of Black Sateen, with two and three knife pleatings. Prices, \$1.25, 1.50, and \$1.75, also extra large sizes.



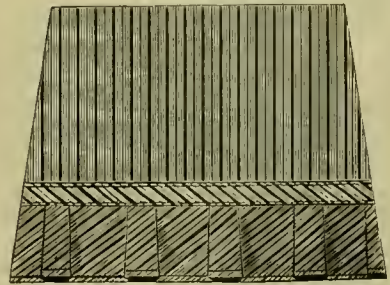
No. 6.—Made of Gray Mohair, embroidered with fancy colored silk; suitable for seaside and mountain wear. Price, \$1.50.



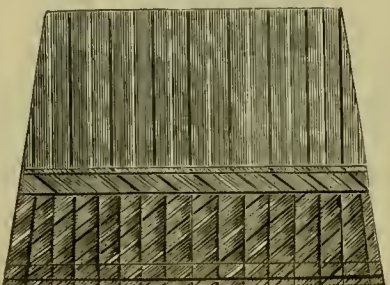
No. 7.—Made of Sea-Grass Cloth, of extra light weight, with colored stitching. Price, \$1.20.



No. 8.—Made of Pin-striped material, well put together and of full size. Price, \$1.00.

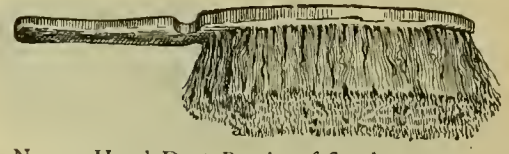


No. 9.—Made of black and white stripes, fast colors and of full size. Price, 65c.

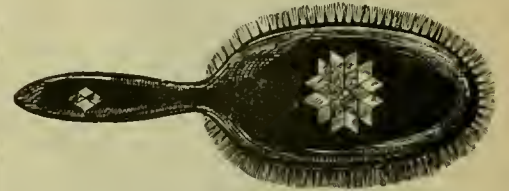


No. 10.—Made of Lawn Tennis skirting, with kilt pleating and of full size. Price, \$1.10.

## BRUSHES.



No. 1.—Hand Dust Brush, of fine broom corn, with rosewood handle and back. Price, 45c.



No. 2.—Hair Brush, of finest Russia bristles, with ebonized handle, inlaid with star of mother-of-pearl. Price, \$2.50.



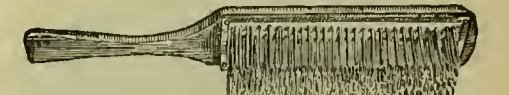
No. 3.—Hair Brush, of finest white Russia bristles, with ebonized handle, inlaid with mother-of-pearl. Price, \$2.75.



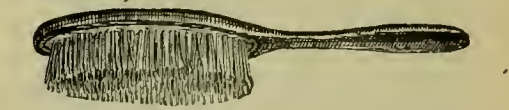
No. 4.—Hair Brush, of fine white Russia bristles, rosewood handle and back. Price, \$1.00.



No. 5.—Hair Brush, of finest white Russia bristles, satinwood handle and back, the latter being screwed on. Price, \$2.00.



No. 6.—Patent Wire Brush, with satinwood handle. Price, 15c.



No. 7.—Patent Wire Hair Brush, with solid hard rubber handle, ebonized on back. Price, 50c.



No. 8.—Hair Brush, with solid body and white Russia bristles. Price, 85c.



No. 9.—Ladies' Clothes Brush, with soft bristles and back of old-gold plush. Price, 50c.



## SHAWL DEPARTMENT.



Square Cashmere, full size, in cream, blue, cardinal, white, drab, gray, red, stone, turquoise, rose, garnet, pink, etc. Prices: \$2.50, 3-15, 3-50, 4-00, 4-50, 5-00, 5-50, and \$6.00.

Square Chudda, full size, in cream, rose, cardinal, blue, turquoise, and pink. Prices: \$4.50, 5-00, 5-50, 6-00, 10-00, and \$11.00.

Real Double Chudda, in cardinal, cream, and blue. Prices: \$18.00, 22.00, 35.00, 40.00 and upwards.

Plain Cashmere Shawls, hemmed and bound, and with fringe, in shades suitable for Friends' wear; at all prices.

Black Llama Lace Points. Prices: \$10.00, 11.00, 12.00, 13.00, 14.00, 15.00, 16.00, 18.00, 20.00, 23.00, \$25.00, worth double the money.

White Llama Lace Points. Prices: \$23.00, 28.00, 35.00, \$40.00.

Spring Berlin Wool Shawls, full size square. Prices: \$2.65, 3-00, 3-25, 3-50, 3-75, 4-25, 4-50, 5-00, 5-25.

Single Scotch Shawls, in all the latest Clan Plaids, such as McLean, McLaven, 42d, Ferguson, Malcolm, Argyle, McLeod, Gordon, Hamond, Murry, Campbell, Dundas, Forbes, Victoria, McDonald, Stuart, Black Stuart, Rob Roy, Shepherd, Leslie, Sutherland, Gunn, McKay, etc.

Plain Gray and Gray with Borders, Black and white plaid, gray plaid, plain black and black centre with borders. Price, \$5.00 each.

French Single, extra heavy corded twill, in plain plaid and fancy colors, full size. Price, \$7.00.

A full line of Domestic single shawls, all wool, 72 X 72. Prices: \$2.50, 2-75, \$3-75, in plain, plaid, and all shades.

Single Blanket, white ground, with black bars, from 1/2 inch to 3 inches square, also, black ground white line. Price, \$4.00, 72 X 72.

Silk Shawls, in pin checks. Prices: \$10.00 and \$13.00.

Oriental Silk and Wool. Prices: \$9.00, 9-50, 10-00, and \$11.00.

Children's Scotch Shawls, in plaids. Price, \$2.00.

Shoulder Shawls, 35 X 35, price, 95c.; 40 X 40, price, \$1.25; 47 X 47, price, \$1.75; 54 X 54, price, \$2.25.

Fancy with borders. Prices: \$1.15, 1.25, and \$1.50.

Fancy Cashmere, French square, silk and wool shawls, heavy. Prices: \$6.00, 6-50, 7-00, \$7-50.

Black Grenadine. Prices: \$6.00, and \$7.00.

Black Silk Grenadine; price \$6.50.

White Grenadine; price, \$1.50.

Hernani hemmed; price, \$7.00.

Shetland and Zephyr Shawls, all colors. Prices: 40c., 65c., 75c., \$1.00, 1-25, 1-50, 1-75, 2-00, 2-25, 2-50, 2-75, 2-87, 3-00, 3-15, 3-25, 3-50, 3-75, 4-25, 4-50, 5-00, 5-50, \$6.50 and upwards.

Heavy Seaside Wrap Shawls, with fringes all colors. Prices: \$2-75, 3-25, 3-75, 5-50, \$7-50.

Long Black Merino Thibet Shawls, size, 72 X 144. Prices: \$5-50, 6-00, 6-50, 7-00, 7-50, 8-50, 9-00, 9-50, 10-00, 11-00, 11-75, 12-50, 13-25, 14-00, 15-00, 16-00, 17-00, 18-00, 19-00, and \$20.00.

Long Black Cashmere Thibet, size 82 X 144. Prices: \$6.00, 6-25, 6-75, 7-25, 7-75, 8-25, 8-75, and \$9.25.

Single Black Merino, size 72 X 72. Prices: \$3.00, 3-25, 3-50, 3-75, 4-00, 4-25, 4-50, 5-00, 5-50, 5-75, \$6.50.

Single Black Cashmere, size 72 X 72. Prices: \$2.00, 2-25, 2-50, 2-75, 2-85, 3-00, and \$3-25.

Single Paisley and Broche, open and filled centre, black and scarlet. Prices: \$6.00, 6-50, 7-00, 7-50, 8-00, 8-50, 9-00, 10-00, 11-00, 12-00, 14-00, 15-00, 16-00, 17-00, 18-00, 19-00, 20-00, 21-00, 22-00, 23-00, 24-00, 25-00, \$30.00.

Stella, black and scarlet centre. Prices: \$3.50, 4-00, 4-50, 5-00, 6-00, 7-00, 8-00, 9-00, 10-00, 11-00, 12-00, 13-00, 15-00, 20-00, \$25.00.

Printed Cashmere. Prices: \$1-75, 2-50, \$4.00.

French India, new designs. Prices: \$12.00, 13-00, 14-00, 15-00, 16-00, 17-00, 18-00, 20-00, 21-00, 22-00, 23-00, 24-00, 25-00, 27-00, 30-00, 35-00, 38-00, 40-00, 43-00, 45-00, 48-00, 50-00, 55-00, 60-00, 65-00, 75-00, 90-00, 100-50, and \$115.00.

Delhi India. Prices: \$35.00, 40-00, 43-00, 45-00, 48-00, 50-00, 53-00, 58-00, 60-00, 65-00, 70-00, 75-00, 80-00, 85-00, and \$90.00.

Mountain India. Prices: \$115.00, 125-00, 135-00, 140-00, 150-00, \$175.00, and upwards.

Valley India. Prices: \$250.00, 275-00, 300-00, 335-00, 350-00, 380-00, 400-00, 425-00, \$450.00, and upwards.

Single French stripe India. Prices: \$3-25, 4-00, 5-00, 6-00, 7-00, 8-00, 9-00, 10-00, 11-00, 12-00, 13-00, 14-00, 15-00, 16-00, 18-00, 20-00, upwards.

Long stripe India. Prices: \$7-50, \$9.00.

Long Paisley and Broche, open and filled in black and scarlet. Prices: \$8.00, 12-00, 13-00, 14-00, 15-00, 16-00, 17-00, 18-00, 20-00, 21-00, 22-00, 23-00, 24-00, 25-00, 27-00, 28-00, 30-00, 32-00, 33-00, 35-00, 38-00, 40-00, 42-00, 44-00, 48-00,

50.00, 55.00, 63.00, 68.00, 75.00, 100.00, upwards. Long Pale Border Paisley, black centre and white. Prices: \$18.00, 20-00, 23-00, 25-00, 28-00, 30-00, 35-00, and \$36.00.

Single Pale Border Paisley, black and white centre. Prices: \$15.00, 16-00, 18-00, and \$20.00.

Long Scotch Blanket Shawls. Prices: \$8.50, \$10.00. All the clan plaids, plain and with borders.

Our Celebrated Long Blanket Shawls, in green plaids and gray plain and plaid and with borders. Prices: \$5.00, 5-50, 6-00, 7-00, 7-50, 8-00, \$8.50.

Men's Scotch Traveling Shawls. Prices: \$6.50, 8-00, \$9.00.

Dagmar Zephyr, Heavy. Price, \$9.00.

Beavers all reduced in prices. \$3.00, 4-00, 5-00, 6-00, \$8.00.

Hymalayan Shawls. Prices: \$5.00, \$8.00.



Shetland and Zephyr, all colors, at 40c., 65c., 75c., 85c., \$1.00, 1-25, 1-50, 1-75, 2-00, 2-15, 2-25, 2-50, 2-65, 2-75, 2-87, 3-00, 3-25, 3-50, 3-75, 4-25, 4-40, \$6.50 and upwards.

Hand Knit, at \$4.00 and \$5.50.

Children's School, Shawls, single and double, at \$2.35, 2-75, and upwards; long, at \$4.50 and \$4.65.

Single Black Cashmere, Thibet and Merino at \$2.25, 2-50, 3-25, 3-50, 3-75, 4-00, 4-50, 5-00, 6-00, 7-00, and \$7.50.



Superb Real India Shawl, of a most beautiful pattern. Price, \$200.00.



## BOYS' CLOTHING.

We are able to illustrate only a few of the many handsome styles of Boys' Clothing which we keep constantly in stock. There are a number of these that are of our own designing; and, consequently are not to be found for sale elsewhere.



No. 1.—The Cape May, in sizes from 4 to 9 years, single-breasted, closed at neck, and especially adapted for boys needing protection of the throat. It comes in all colors and mixtures; prices: \$4.00 to \$8.50.



No. 2.—The Sharon, in sizes from 2½ to 6 years, in blue and light-colored cheviots, with square or cutaway front. Prices: \$5.50 to \$7.50.



No. 3.—The Clinton, in sizes from 4 to 12 years, stylishly cut, and comes in all colors and materials, and also green and blue tricots. Prices: \$3.75 to \$11.00.



No. 4.—Spring overcoat, in sizes from 2½ to 12 years, in light and medium colors of coatings. The sizes from 2¼ to 7 years are closed at neck; prices: \$3.50 to \$7.00. The sizes from 8 to 12 have open roll, at \$5.00 to \$9.00.



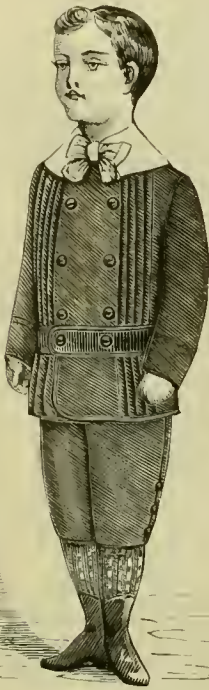
No. 5.—The Sailor Kilt, in sizes 2 to 5 years, made of blue or twilled flannel, trimmed with red braid, or plain. Prices: \$4.85 to \$6.00.



No. 6.—The One-Piece Kilt, in sizes from 2 to 5 years, made to represent a two-piece garment. This suit is very convenient for everyday wear, and it comes in plain blue, brown, green, drab, and gray cloth, at \$3.50 to \$5.00. In gray check for \$2.50, and in plain blue and green cloth with white braid at \$3.95.



## BOYS' CLOTHING.



No. 7.—The Broadway, in sizes from 3 to 8 years, made of plain gray and mixed suitings, and also in navy blue and green cloth. Prices: \$3.50 to \$8.50.



No. 8.—The Annapolis Sailor Suit, in sizes from 3 to 11 years; made of all-wool indigo flannel, with anchor on collar, at \$4.85. In plain blue twilled flannel, \$2.75 to \$3.50.



No. 9.—Long Pant Suit, in sizes from 10 to 18 years, made of green, blue, gray, and light-mixed cassimere and cheviot, at \$6.50 to \$15. Also in blue, granite, and green tricot for dress, at \$13.75 to \$16.00.



No. 10.—The Norfolk, in sizes from 4 to 9 years. This is a pleated suit with buckles behind and two pleats front and back. It comes in all colors and mixtures. Prices: \$3.95 to \$9.00.



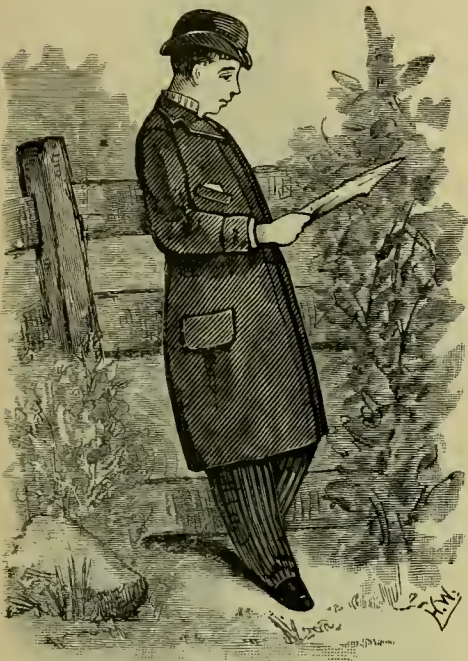
No. 11.—Two Piece Pleated Kilt, in sizes from 2½ to 5 years; in brown mixed suitings, at \$5.00; and in fine green tricots, at \$8.75.



No. 12.—The Pleated Blouse, in sizes from 3 to 8 years; made of all the new colors and mixtures; pleated front and back, and has buckle, at \$3.75 to \$9.00.



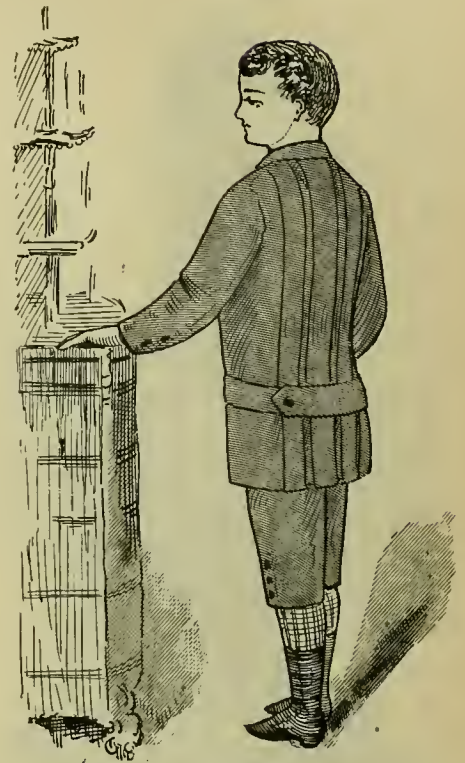
## BOYS' CLOTHING.



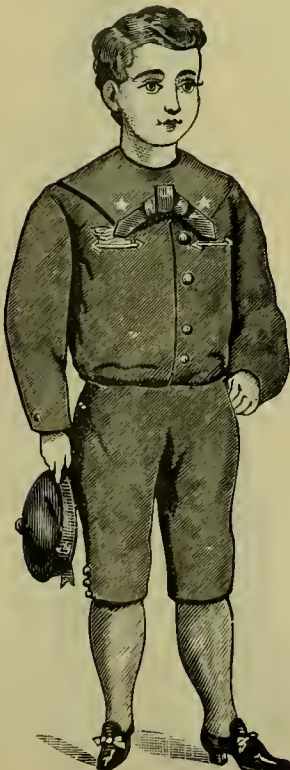
No. 13.—De Long Overcoat, single-breasted, open roll, stitched edges; in mixed suitings and checks, at \$5.50. Sizes, 7 to 12 years.



No. 14.—English Walking Suit, in all kinds of cloths. Sizes, 10 to 16 years. Prices, \$6.00 to \$15.00.



No. 15.—Norfolk Blouse, pleated back and front, in fancy cassimeres and cheviots, blue and gray flannels, and linens. Sizes, 4 to 11 years. Prices, \$2.50 to \$10.00.



No. 16.—Sailor Suit, in sizes from 3 to 12 years. It is made in blue, brown, and gray flannels. Prices, \$2.00 to \$7.00. We have several other styles of sailor suits.



No. 17.—The Fairmount; sizes, 3 to 8 years. In light and medium mixed cassimere. Blue and green cloth and flannel. Prices, \$3.75 to \$8.50.



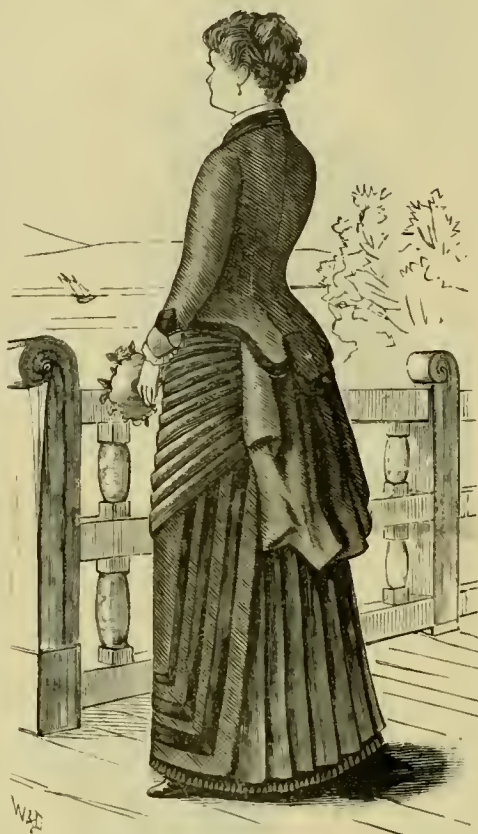
No. 18.—New Pleated kilt, with belt, in fancy cassimere, cheviot, cloths, fine flannels, etc. Sizes, 2½ to 6 years. Prices from \$6.00 to \$12.00.



## LADIES' SUITS.



No. 1.—Ladies' Gerster Cloth Suit, in all colors; made up in different styles. Price \$12.00.



No. 3.—Ladies' Cloth Suit, in all colors; trimmed with braid and velvet. Prices, braid trimming, \$25.00; in velvet, \$30.00.



No. 5.—Ladies' Black Jersey Cloth; trimmed with braid. An entirely new style this season. Price, \$25.00.



No. 2.—Ladies' Cloth suit, in all shades; trimmed with braid. Price, \$26.00.



No. 4.—Ladies' Cloth Suit, in black and blue. Price, \$16.00.



No. 6.—Ladies' Black Silk Skirt, with Jersey polonaise; trimmed with passementerie. Price, \$38.



## LADIES' SUITS.



No. 7.—Ladies' Gerster Cloth Suit; with two pleatings and scarf drapery. Price, \$12.00.



No. 9.—Ladies' Black Cashmere Suit; with box-pleating on underskirt; with small draped overdress; and close-fitting basque. Price, \$16.00 and \$18.00.



No. 11.—Ladies' Cloth Suit; in all colors; with pleating on bottom; trimmed with Hercules braid; slashed basque trimmed with braid. Price, \$25.00.



No. 8.—Ladies' Black Cashmere Suit; with kil fronts, side drapery, and close-fitting basque. Price, \$14.00.



No. 10.—Ladies' Black Silk Suit, with pleating and puff; side panels; full drapery front. Price, \$28.00.



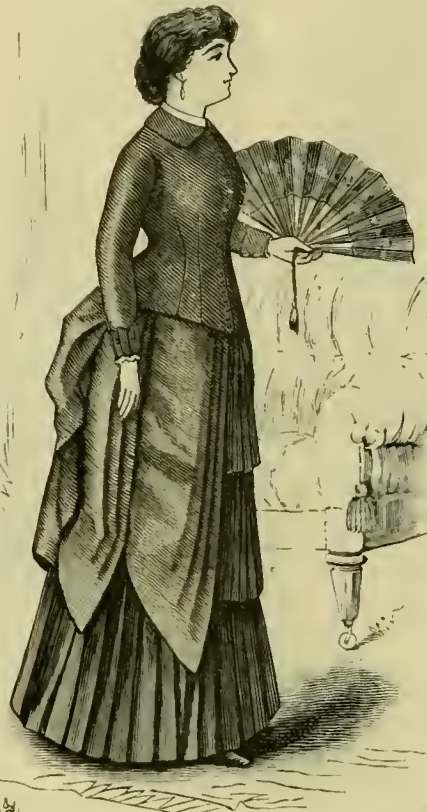
No. 12.—Ladies' Cloth Suit; underskirt of striped cloth, cloth sides, and tourist basque. Price, \$22.00.



## LADIES' SUITS..



No. 13.—Ladies' Blue Flannel Suit; kilt in front; three box-pleatings at side; and scarf drapery. Price, \$10.00.



No. 15.—Ladies' Black Silk Suit; with three kilts, two side draperies; plain round basque. Also to be had in all colors. Price, \$26.00.



No. 17.—Ladies' Blue Flannel Suit; with kilt skirt, and apron front. Price, \$8.00.



No. 14.—Ladies' Illuminated Cloth Suit; with kilt front and panels at side. Price, \$20.00.



No. 16.—Ladies' Cloth Suit, in all colors; kilt skirt with drapery; basque with tucks in back. Price, \$15.00.



No. 18.—Ladies' Silk Suit; with three box-pleatings on skirt; close-fitting basque, with passementerie ornaments. Price, \$35.00.



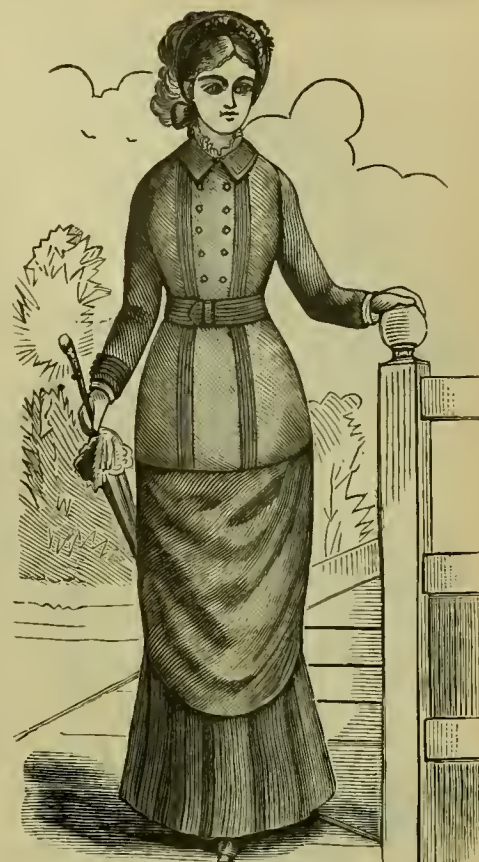
## LADIES' COATS.



No. 1.—Ladies' Velvet Cloth Coat; a new style of cloth, out this season; in dark green, brown, black, and drab. Price, \$9.50.



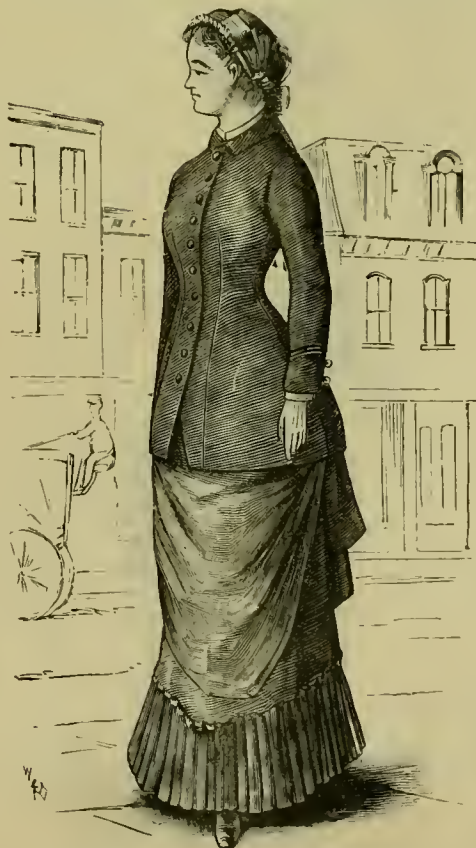
No. 3.—Ladies' Light Cloth Jacket; in light brown, gray, dark green, and black; with trimming of the cloth stitched on to form pleats. This is somewhat different from the ordinary jacket and is particularly adapted to young ladies. Prices, \$8.00 to \$11.00.



No. 5.—Ladies' Pleated Jacket; in brown, gray, and black cheviot. Prices, \$8.50 to \$11.00.



No. 2.—Ladies' Imported Coat; of Jersey cloth, braided by hand; perfect fitting. Prices, \$12.00 and \$13.00.



No. 4.—Ladies' Jacket, of our own make; in mixed cloth, light and dark shades; in black, dark green, blue, and light shades. Prices, \$3.50 to \$8.00.



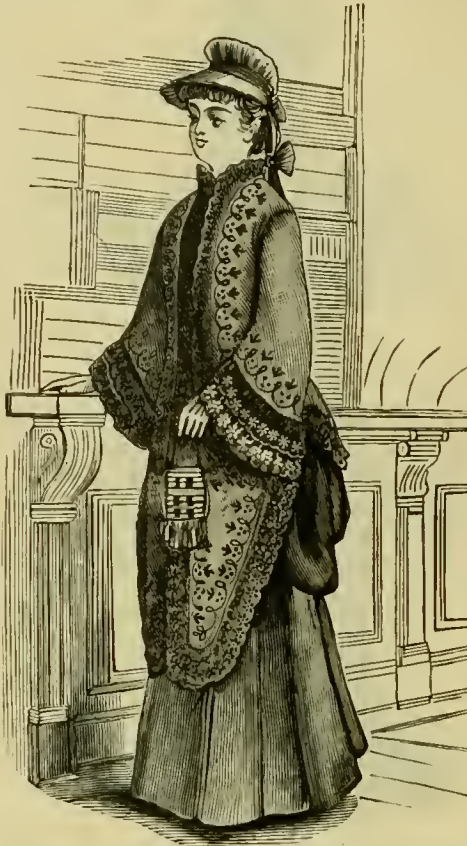
No. 6.—Ladies' Jersey Cloth Coat; in black. Prices, \$10.00 to \$20.00.



## LADIES' WRAPS.



No. 1.—Ladies' Silk Dolman; of gros-grain silk, trimmed with passementerie, without jet, and with Spanish lace, double box-pleat in the back. Price, \$60.00.



No. 3.—Ladies' Silk Dolman; of gros-grain silk; trimmed with passementerie, without beads, and with Spanish lace. A very comfortable wrap. Price, \$31.00.



No. 5.—Ladies' Silk Dolman; of satin de Lyons, trimmed with passementerie, without beads, and Spanish lace. Price, \$25.00.



No. 2.—Ladies' Silk Dolman; of ottoman silk; trimmed with passementerie, and a fine quality of Spanish lace. Price, \$50.00.



No. 4.—Ladies' Silk Dolman; of satin de Lyons, trimmed with passementerie without beads, and Spanish lace in shell pattern; with double box-pleat in the back. Price, \$28.00.



No. 6.—Ladies' Cloth Dolman; of ottoman cloth, trimmed with passementerie, without beads, and Spanish lace. Price, \$26.00.



## LADIES' SPRING WRAPS.



No. 7.—Ladies' wrap in mantle shape; of fine diagonal cloth, trimmed with passementerie and fringe. Price, \$18.50.



No. 8.—Ladies' Ulster; of Jersey or stockinette, in black; made close-fitting, with a Capuchin hood. Prices, \$22.00 to \$25.00.

## PARASOLS.



No. 1.—Handsome Parasol, of India satin Brocade, in all colors, with a rose quilling, finished in Spanish guipure lace, handsomely carved rosewood handle and top. Price, \$25.00.

No. 2.—Handsome Parasol, of satin, in three colors, white, garnet and black, embroidered wreath of pansies, with rose quilling and Spanish guipure, in olive rose and boxwood handles and tops to match. Price, \$22.00.

No. 3.—Elegant Parasol, of Brocaded Ottoman; in all the new colors. This parasol is called the Boulevard. With and without ruffles, trimmed with Spanish lace; choicest handles. Prices, \$12.50 and \$14.50.

No. 4.—Parasol, of Brocaded Ottoman; with a garnet ground, with antique pattern of brocade; rose quilling and Spanish lace; with a variety of handles and tops. Price, \$15.00.

No. 5.—Parasol, of white watered pongee silk; with white lining and white Spanish guipure lace; 10-rib, paragon frame, with extra fine East India sticks of a great variety. Price, \$11.00.

No. 6.—Parasol, of black India silk; 20-in., 10-rib, paragon frame; with Spanish lace, and variety of handles. Price, \$10.00.

No. 7.—Black Satin Parasol; trimmed with Spanish lace; 20-in., 10-rib, paragon frame; lined with black, cardinal, blue, pink, gold, garnet, and all the new shades; with fancy natural handles and tops. Price, \$7.50.

No. 8.—Black Satin Parasols, trimmed in both Spanish and guipure lace; 20-in., 8-rib, paragon frame; terra-cotta, and all the new shades of silk. Price, \$6.00.

No. 9.—Black Satin Parasol, extra quality, 20 inches; with Spanish and guipure lace; lined with cardinal, garnet, black, blue, gold, ecru, pink, terra-cotta, crushed raspberry, and all other new shades, with a very large assortment of natural handles and tops. Price, \$5.00.

No. 10.—Black Satin Parasol; in 20 inches; trimmed with Spanish lace, with cardinal, gold, blue, pink, and black linings. Price, \$4.50.

No. 11.—Black Satin Parasol; in 18 inches; trimmed in Spanish lace; with black, cardinal, gold, blue, pink, and ecru linings. Price, \$4.00.

No. 12.—Special Parasol; in black, blue, myrtle, cardinal, and garnet satin; lined with terra-cotta, black, blue, pink, cardinal, garnet, white, and ecru. This is a straight-edge parasol, with 10 ribs, and called the Coacher. Price, \$5.00.

No. 13.—Plain Black Satin Parasol; in 20 inches, with pinked edge, lined in black, blue, pink, and cardinal; with English natural stick. Price, \$5.75.

No. 14.—Parasol, of Plain Black Ottoman Silk; in 18 and 20 inch; partly covered with crepe. Prices, \$8.50 and \$9.50.

No. 15.—Parasol, of Plain Black Levantine Silk; lined with black, white, cardinal, pink, and blue. Price, \$4.25.

No. 16.—Parasol of plain black gros-grain silk; with black lining, and ebony handles and streaks. Price \$1.50.

No. 17.—Parasols, 22-inch; lined in Blue, ecru, cream, wire, and cardinal; with fine English sticks. Price \$5.00.

No. 18.—Pongee Parasols; 20-inch; with 10 ribs; lined in cream, Blue, ecru, white, cardinal, and pink; with the newest design in handles. Price, \$6.00.

No. 19.—Parasols of plain satin; 22-inch; in cardinal, garnet, marine-blue, and bronze; unlined, with fine bamboo handles. \$3.00.

No. 20.—Parasol of plain silk, 18 and 20 inches; with black, blue, gold, wine, and cardinal linings. Price, \$2.50 and \$3.00.

No. 21.—New style of Parasol of black ornamental silk; with embroidered ribs; linings and lace to match, in all colors. Price, \$10.00.

## OTHER PARASOLS.

We have a large variety of children's parasols, in all colors and styles; ranging from \$1.00 to \$2.50 in prices.

We have also a large variety of seaside and mountain parasols.

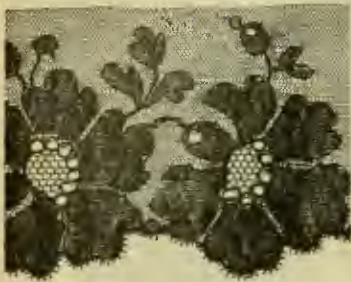


## CORSAGE BOUQUET.

Rose-Spray; with two large roses and one bud, with leaves. Price, 25c. each.



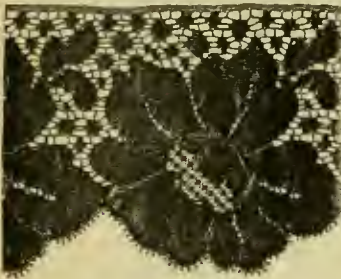
## BLACK LACES.



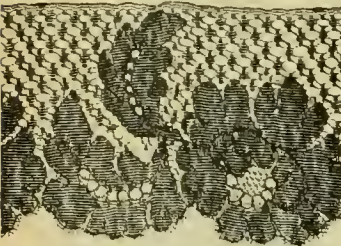
No. 1.—Hand-run Spanish, 4½ inches deep, \$2.45 per yard.



No. 2.—Hand-run Spanish, 6 inches deep, \$3.25 per yard.



No. 3.—Hand-run Spanish Guipure, 6 inches deep, \$2.50 per yard.



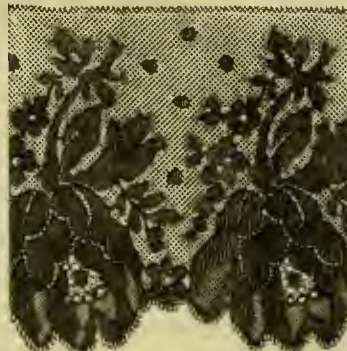
No. 4.—Hand-run Spanish Guipure, 5¼ inches deep, \$2.45 per yard.



No. 5.—Spanish, 3½ inches deep, 75c. per yard.



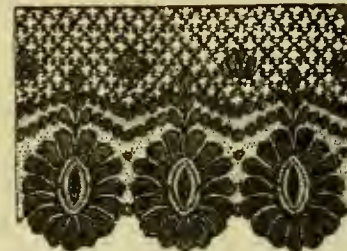
No. 6.—Spanish, 5 inches deep, \$1.00 per yard.



No. 7.—Spanish, 5 inches deep, \$1.00 per yard.



No. 8.—Spanish, 4 inches deep, 50c. per yard.



No. 9.—Black Spanish Guipure, 3¼ inches deep, \$1.00 per yard.



No. 10.—Spanish, 3 inches deep, 60c. per yard.



No. 11.—Spanish, 5 inches deep, 50c. per yard.



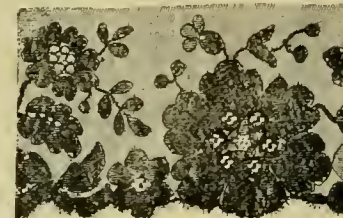
No. 12.—Hand-run Spanish Guipure, 4½ inches deep, \$2.00 per yard.



No. 13.—Hand-run Spanish, 4 in. deep, \$2.25 per yard.



No. 14.—Black Guipure, 3½ inches deep, \$1.85 per yard.



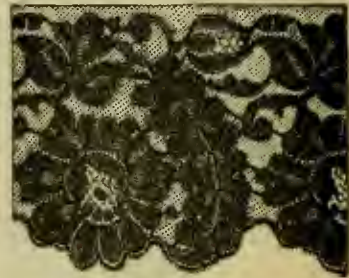
No. 15.—Hand-run Spanish, 4½ inches deep, at \$2.40 per yard.



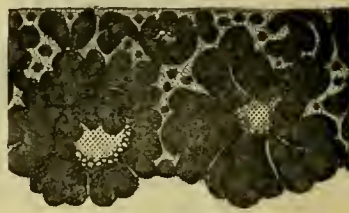
No. 16.—Hand-run Spanish, 4½ inches deep, \$2.45 per yard.



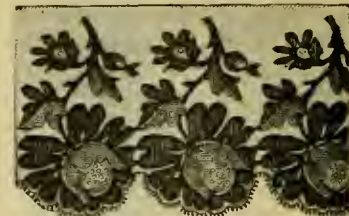
No. 17.—Spanish, 3½ inches deep, 88c. per yard.



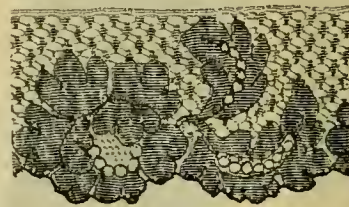
No. 18.—Spanish, 4½ inches deep, 60c. per yard.



No. 19.—Hand-run Spanish Guipure, 4½ inches deep, \$2.15 per yard.



No. 20.—Spanish, 3 inches deep 50c. per yard.



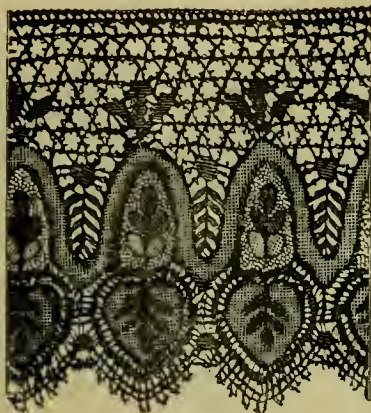
No. 21.—Hand-run Spanish Guipure, 4½ inches deep, \$2.00 per yard.



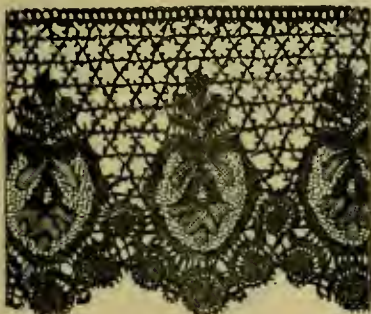
No. 22.—Hand-run Spanish, 3 in. deep, \$2.10 per yard.



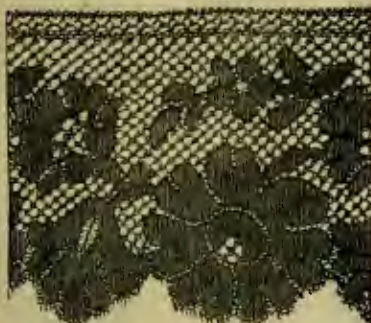
BLACK LACES.



No. 23.—Guipure, 6 in deep, \$4 per yard.



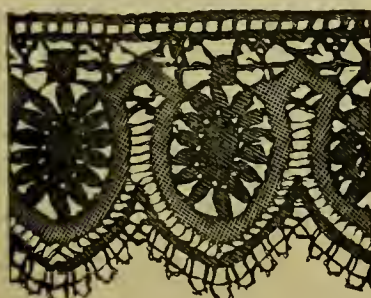
No. 24.—Guipure, 4½ inches deep, \$3.00 per yard.



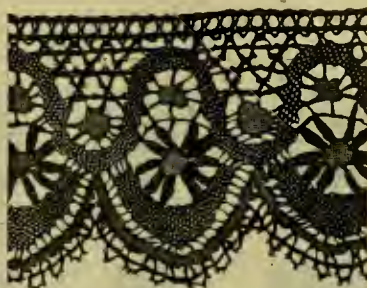
No. 25.—Guipure, 3 in. deep, 75c. per yd.



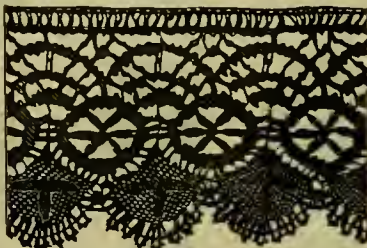
No. 26.—Guipure, 4½ inches deep, \$3.50 per yard.



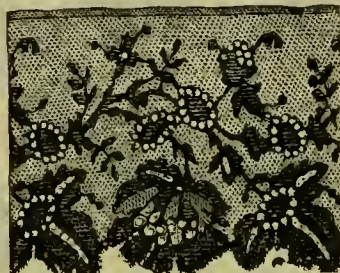
No. 27.—Guipure, 5 inches deep, \$1.25 per yard.



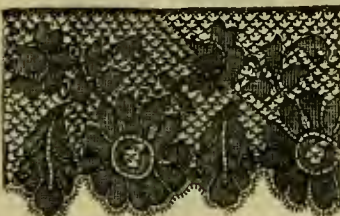
No. 28.—Guipure, 3½ inches deep, \$1.25 per yard.



No. 20.—Guipure, 3½ inches deep, \$1.75 per yard.



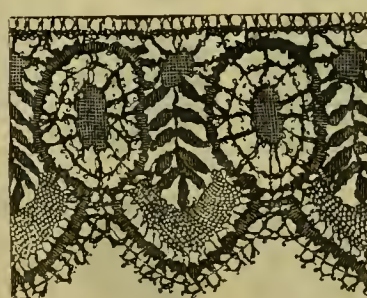
No. 30.—Spanish, 5 inches deep, \$1.35 per yard.



No. 31.—Guipure, 4½ inches deep, \$1.25 per yard.



No. 32.—French, 3¼ inches deep, 35c. per yard.



No. 33.—Guipure, 4 inches deep, \$1.25 per yard.

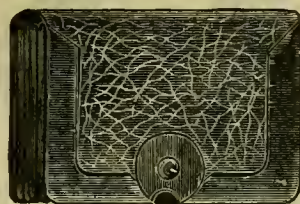
POCKET BOOKS.



No. 1.—Pocket Book of Seal Leather, \$2.00.



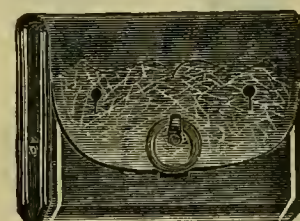
No. 2.—Combined Pocket Book and Memorandum of Calf Skin, 85c.



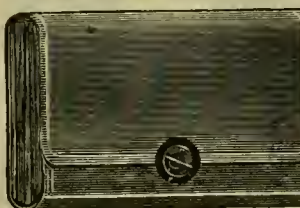
No. 3.—Pocket Book of Seal or Russia Leather, \$3.25.



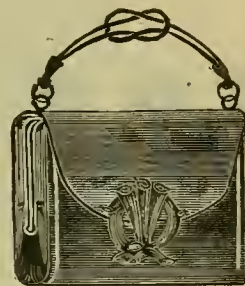
No. 4.—Sewing Book of Russia Leather, \$2.50.



No. 5.—Pocket Book of Seal or Calf Skin, \$1.00.



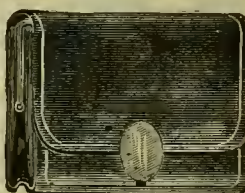
No. 6.—Men's Pocket Companion and Memorandum Book of Russia Leather, \$6.75.



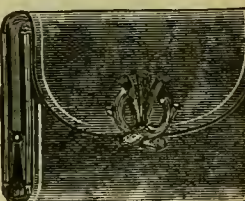
No. 7.—Pocket Book of Calf Skin, 75c.



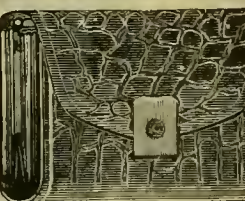
No. 8.—Purse of kid, lined with Chamois, with wide pocket, 37c.



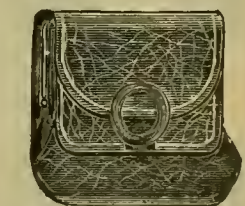
No. 9.—Pocket Book of Calf Skin, 75c.



No. 10.—Pocket Book of Calf Skin, 50c.



No. 11.—Pocket Book of Alligator Skin, \$3.50.

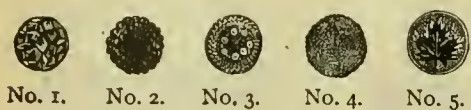


No. 12.—Pocket Book of Seal Leather, \$3.75.



## BUTTON DEPARTMENT.

(The illustrations are of the exact sizes of the buttons.)



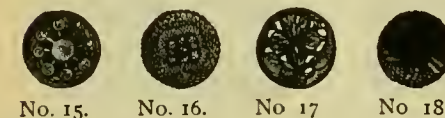
No. 1. No. 2. No. 3. No. 4. No. 5.



No. 6. No. 7. No. 8. No. 9. No. 10.



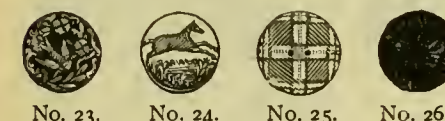
No. 11. No. 12. No. 13. No. 14.



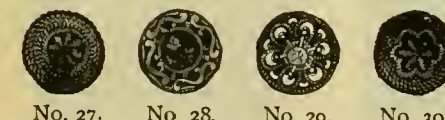
No. 15. No. 16. No. 17. No. 18.



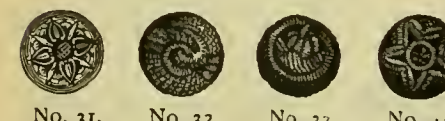
No. 19. No. 20. No. 21. No. 22.



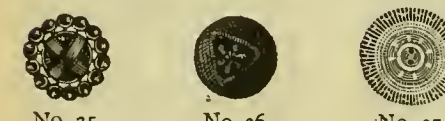
No. 23. No. 24. No. 25. No. 26.



No. 27. No. 28. No. 29. No. 30.



No. 31. No. 32. No. 33. No. 34.



No. 35. No. 36. No. 37.



No. 38. No. 39. No. 40.



No. 41. No. 42. No. 43.



No. 44. No. 45. No. 46.



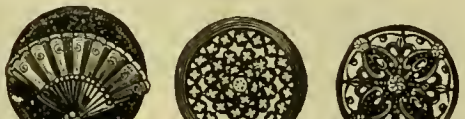
No. 47. No. 48. No. 49.



No. 50. No. 51. No. 52.



No. 53. No. 54. No. 55.



No. 56. No. 57. No. 58.



No. 59. No. 60. No. 61. No. 62.



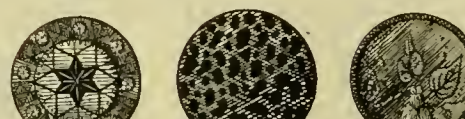
No. 63. No. 64. No. 65.



No. 66. No. 67. No. 68.



No. 69. No. 70. No. 71.



No. 72. No. 73. No. 74.



No. 75. No. 76. No. 77.



No. 78. No. 79. No. 80.



No. 81. No. 82. No. 83.



No. 84. No. 85. No. 86.



No. 87. No. 88. No. 89.



No. 90. No. 91. No. 92.



No. 93. No. 94. No. 95.



No. 96. No. 97. No. 98.

## BUTTONS.



Each space in this standard scale for measuring buttons is termed a line. The measurement is taken in diameter, an ordinary dress button being 28 lines in diameter.

No. 1.—Gilt ball, unusually brilliant, 5 lines, \$1.25 per dozen.

No. 2.—Crochet and beads, 18 lines, \$1.00 per dozen.

No. 3.—Crochet and beads, 18 lines, 60c. per dozen.

No. 4.—Plain crochet, 20 lines, 45c. per dozen.

No. 5.—Gilt, triple gilt that will not tarnish with exposure, 22 lines, 50c. per dozen.

No. 6.—Cameo pearl, [carved in relief, 6 lines, \$3.50 per dozen.



## BUTTONS.

No. 7.—Pearl and steel, dark Scotch, 8 lines, 85c. per dozen.  
 No. 8.—Pearl, 29 lines, \$1.00 per dozen.  
 No. 9.—Pearl, rose, 28 lines, 50c. per dozen.  
 No. 10.—Natural Ivory, patent shanks, 16 lines, 25c. per dozen.  
 No. 11.—Jet ball, very fine cut, 7 lines, \$1.00 per dozen.  
 No. 12.—Jet, 8 lines, \$1.35 per dozen.  
 No. 13.—Crochet, 26 lines, 75c. per dozen.  
 No. 14.—Crochet and beads, 24 lines, 35c. per dozen.  
 No. 15.—Metal, the new idea, diamond effect, 8 lines, 50c. per dozen.  
 No. 16.—Crochet, the smooth edge, 26 lines, 50c. per dozen.  
 No. 17.—Carved pearl, 7 lines, \$1.75 per dozen.  
 No. 18.—Crochet, 24 lines, 85c. per dozen.  
 No. 19.—Crochet, fancy, 26 lines, \$1.25 per dozen.  
 No. 20.—Crochet, very fine, mourning, 26 lines, 50c. per dozen.  
 No. 21.—Pearl and steel, 80 lines, \$1.85 per dozen.  
 No. 22.—Pearl and steel, sew through, 8 lines, \$1.75 per dozen.  
 No. 23.—Metal, fancy lace, 8 lines, \$1.25 per dozen.  
 No. 24.—Cut Pearls, various designs, 8 lines, \$2.50 per dozen.  
 No. 25.—Cut Pearl, in every size, 45 lines, 50c. per dozen.  
 No. 26.—Crochet, very fine, handwork, 26 lines, \$1.00 per dozen.  
 No. 27.—Crochet, 24 lines, 25c. per dozen.  
 No. 28.—Crochet, ombre effect, 12 lines, \$1.75 per dozen.  
 No. 29.—Crochet, 8 lines, 75c. per dozen.  
 No. 30.—Crochet, 26 lines, 37c. per dozen.  
 No. 31.—Crochet, 26 lines, 37c. per dozen.  
 No. 32.—Crochet, 26 lines, 50c. per dozen.  
 No. 33.—Crochet, 26 lines, 45c. per dozen.  
 No. 34.—Crochet, 26 lines, \$1.00 per dozen.  
 No. 35.—Metal, ombre, riveted, 8 lines, \$1.75 per dozen.  
 No. 36.—Crochets and beads, 25 lines, 75c. per dozen.  
 No. 37.—Crochet and beads, 18 lines, \$1.00 per dozen.  
 No. 38.—Buck Horn, in every size, 32 lines, 48c. per dozen.  
 No. 39.—Jet, patent flexible, only to be had from us, 8 lines, 65c. per dozen.  
 No. 40.—Carved Pearl, riveted, 8 lines, \$2.50 per dozen.  
 No. 41.—Pearl and steel, hand-carved and riveted, 8 lines, \$2.50 per dozen.  
 No. 42.—Smoked Pearl, 12 lines, 87c. per dozen.  
 No. 43.—Pearl and steel, carved, inlaid, and riveted; 10 lines, \$4.00 per dozen.  
 No. 44.—Hand-cut Pearl, 10 lines, \$2.00 per dozen.  
 No. 45.—Jet, 10 lines, \$1.15 per dozen.  
 No. 46.—Pearl and steel, very fine, 11 lines, \$5.00 per dozen.  
 No. 47.—Pearl and steel, 11 lines, 50c. per dozen.  
 No. 48.—Pearl. Marquissette, 15 lines, \$4.25 per dozen.  
 No. 49.—Cameo and steel, 10 lines, \$3.75 per dozen.  
 No. 50.—Metal, 8 lines, \$1.37 per dozen.  
 No. 51.—Crochet and beads, 40 lines, \$1.25 per dozen.  
 No. 52.—Metal, patent, diamond effect, 15 lines, \$1.00 per dozen.  
 No. 53.—Pearl, 30 lines, 40c. per dozen.  
 No. 54.—Metal, fancy lace, 12 lines, \$2.50 per dozen.  
 No. 55.—Crochet, 40 lines, \$1.35 per dozen.  
 No. 56.—Metal, 14 lines, \$2.00 per dozen.  
 No. 57.—Bronze steel, 14 lines, \$3.00 per dozen.  
 No. 58.—Metal, 12 lines, \$2.00 per dozen.  
 No. 59.—Fancy gilt buttons. Price, 75c. per dozen.  
 No. 60.—Fancy metal buttons. Price, 50c. per dozen.  
 No. 61.—Cut jet buttons. Price, 50c. per dozen.  
 No. 62.—Fancy metal buttons. Price, 45c. per dozen.

No. 63.—Hand-cut pearl and steel buttons; price, \$1.50 per dozen.  
 No. 64.—Pearl and steel inlaid buttons. Price, 90c. per dozen.  
 No. 65.—Hand-cut pearl and steel. Price, \$2.00 per dozen.  
 No. 66.—Garnet steel buttons. Price, \$1.00 per dozen.  
 No. 67.—Fancy metal buttons. Price, \$1.00 per dozen.  
 No. 68.—Flat metal buttons. Price, 50c. per dozen.  
 No. 69.—Engraved metal buttons. Price, 85c. per dozen.  
 No. 70.—Carved metal buttons. Price, \$1.50 per dozen.  
 No. 71.—Fancy metal buttons. Price, \$1.37 per dozen.  
 No. 72.—Metal and pearl buttons. Price, \$1.25 per dozen.  
 No. 73.—Figured jet buttons. Price, 30c. per dozen.  
 No. 74.—Fancy metal buttons. Price, \$1.00 per dozen.  
 No. 75.—Fancy metal buttons. Price, \$1.00 per dozen.  
 No. 76.—Metal buttons, with steel sets. Price, 75c. per dozen.  
 No. 77.—Fancy metal buttons. Price, 50c. per dozen.  
 No. 78.—Carved pearl and steel buttons; price, \$1.35 per dozen.  
 No. 79.—Bronze steel buttons. Price, \$2.00 per dozen.  
 No. 80.—Carved pearl and steel buttons. Price, \$1.40 per dozen.  
 No. 81.—Metal and pearl buttons. Price, \$1.75 per dozen.  
 No. 82.—Fancy metal buttons. Price, \$2.00 per dozen.  
 No. 83.—Fancy metal buttons. Price, 50c. per dozen.  
 No. 84.—Metal and steel buttons. Price, \$1.00 per dozen.  
 No. 85.—Fancy metal and pearl; price, \$4.00 per dozen.  
 No. 86.—Cameo and steel buttons. Price, \$2.25 per dozen.  
 No. 87.—Carved steel buttons. Price, \$1.50 per dozen.  
 No. 88.—Metal buttons, inlaid with steel; price, 75c. per dozen.  
 No. 89.—Metal, with colored steel sets; \$1.50 per dozen.  
 No. 90.—Cut steel and metal buttons; price, \$1.25 per dozen.  
 No. 91.—Metal and steel buttons; price, \$1.50 per dozen.  
 No. 92.—Fancy metal buttons. Price, \$2.00 per dozen.  
 No. 93.—Metal and pearl buttons. Price, \$1.25 per dozen.  
 No. 94.—Jet and steel buttons. Price, \$1.50 per dozen.  
 No. 95.—Hand-cut metal buttons; price, \$2.75 per dozen.  
 No. 96.—Shaded pearl buttons; price, \$1.25 per dozen.  
 No. 97.—Fancy metal buttons. Price, \$1.25 per dozen.  
 No. 98.—Cameo and pearl buttons. Price, \$1.25 per dozen.

## SMALL WARES.

Cotton Darning, 20c. per dozen; 3c. 4c. a skein.  
 Cotton, Tidy, Dexter's 8c., Peerless.  
 Emery Bags, Strawberries or Tomatoes, at 15c.  
 Hooks and Eyes, white or black, 3c. to 8c. a card.  
 Measures, plain and in cases, from 4c. to 25c.  
 Mirrors, hand, from 25c. to \$2.50 each.  
 Nets, the best human hair, large, 12c. each.  
 Needles, Smith's, every kind and size in sewing, 5c. per paper.  
 Pins, Taylor's English, and best American makes.  
 Pins, Shield, Stegart's Clinton, Peerless, etc., 6c. to 10c. per paper.

## LADIES' JERSEYS.



No. 1.—Ladies Jersey, of French stockinette; in all colors and sizes. Prices, \$6.00 and \$7.50.



No. 2.—Jersey, of French stockinette; \$5.00.



No. 3.—Black Silk Jersey; Parisian make. \$15.



## LADIES' JERSEYS.

Last Summer a sudden demand for Jerseys sprung up and rapidly developed in our American cities. It came so suddenly that there was no opportunity to anticipate and prepare for it, and there was no supply to meet it either in this country or abroad.

The writer went to Europe in July, and found the demand just developing there; the great retail houses in Paris being sorely taxed to meet the many calls. Forseeing that the demand just setting in there was but the beginning of an immense demand for these beautiful garments, we at once made thorough investigations and found that the French Jerseys made of fine Stockinette (the material also being manufactured in Paris expressly for the purpose), were made by only one maker in that city. We at once contracted with this maker for a large supply, taking, with the Louvre and Bon Marche, the entire product for several months to come. The result is, that we are now able to supply what it is believed no other American house can furnish—the best qualities of these beautiful and tasteful Parisian Jerseys. The market will no doubt be flooded with all sorts of inferior goods, but the genuine French Jerseys, made up from the fine elastic stockinette, as only this one French modiste has so far succeeded in making them, can scarcely be found in America except at our house. We have them in several qualities and in every size and color—Black, Navy, Green, Cardinal, Bronze, and all the evening shades. The prices vary according to quality, but all are marked at close profits, the prices being the same as the corresponding qualities are sold at the two Paris houses named, who shared the goods with us; with the simple addition of Custom House duties. While at this writing our stock is full and further shipments will arrive every month, it is expected that as soon as mild weather comes, the demand will far exceed the supply in these unequaled French garments, notwithstanding the fact, that two French houses and ourselves, obtained the entire product of this maker.

We also placed orders early with the best English and German manufacturers, and have their goods to show at lowest prices. We have made it a *sine que non* to keep only good and reliable goods, and to avoid, at any prices, the trash and inferior goods which the sudden and great demand, coupled with the limited supply, has brought into the market. No more tasteful garments than these beautiful, tightly fitting, elastic Jerseys has ever been introduced, and as we predict an unprecedented demand for them the coming season, we advise all our patrons to make their selections early.



No. 4.—Ladies' Finest Parisian Jersey, with rows of all-silk diagonal braid on cuffs, and pocket flaps and collar. Perfect fitting, and in blacks only. It is suitable for both house and street wear. Price, \$11.50.



No. 7.—Ladies' Finest Parisian Jersey, of new style. This garment is made with pleats laid in the back and fine satin bow; it has pockets and cuffs, and reverse collar. In bronze, brown, pale blue and black. This is undoubtedly the most stylish Jersey ever made. Price, \$12.00.



No. 5.—Ladies' Fine Parisian Jersey, perfect fitting, with cuffs and standing collar; in all colors. Price, \$6.00.



No. 6.—Ladies' Fine Buttonless Jersey, with cleared seams, perfect-fitting, in all colors and sizes. Price, \$4.00. This is the first shape of Jersey that was made, and was originated by Mrs. Langtry. It is still popular among misses and ladies who possess unexceptionable figures.



No. 8.—Ladies' Fine Jersey, buttoned in back; in all sizes and colors. Price, \$4.00. This was formerly a very popular style, and one much worn in London, where the style originated. It is perfect-fitting, and looks well on fine figures.



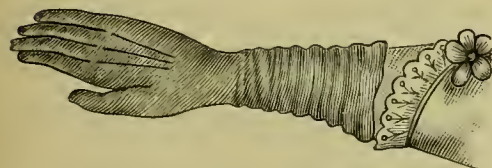
## GLOVES.



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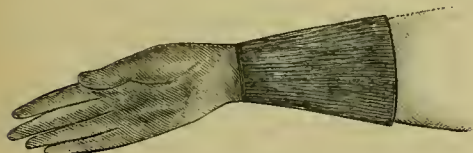
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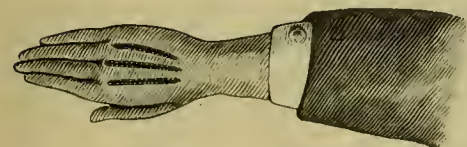
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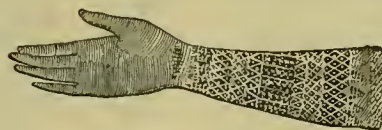
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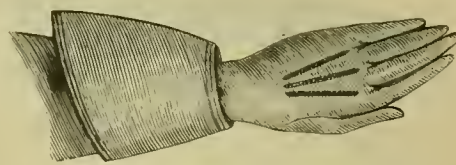
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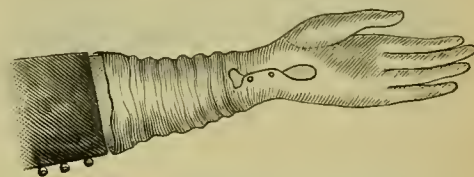
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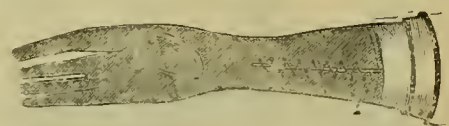
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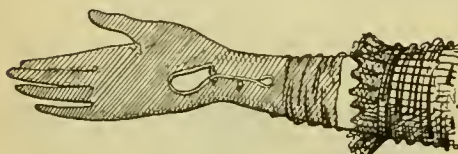
## GLOVES.



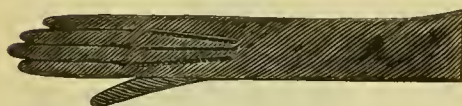
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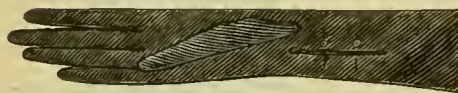
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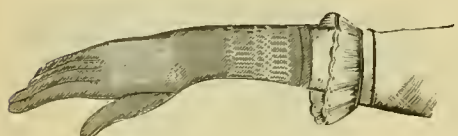
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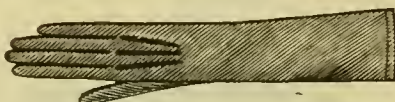
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No. 37.

## DESCRIPTIONS AND PRICES OF THE FOREGOING GLOVES.

- No. 1.—Perrin Freres' Mousquetaire Kid gloves; 8 button length; in black with embroidery. Price, \$2.50 per pair.
- No. 2.—Perrin Freres' Suede Mousquetaire; in all colors, dark tan, and black. Six-button lengths, \$1.75; 8-button lengths, \$2.00 per pair.
- No. 3.—Jersey Mousquetaire Silk Gloves; in black and colors. Prices, \$1.00, 1.25, and \$1.50 per pair.
- No. 4.—Ladies' Lisle Thread Gloves; in colors. Prices, 2 bands, 25c., 30c., and 40c.; 3 bands, 34c. and 40c. per pair.
- No. 5.—Silk Plated, cashmere top gloves; with long wrists; in all colors and black. Price, 60c. per pair.
- No. 6.—Men's New Foster Hook Kid Gloves; in all colors, with self color and black stitching on the back. Price, \$2.00 per pair.
- No. 7.—Men's Kid Gloves, with New Foster Hook. This is a front view of No. 6.
- No. 8.—Men's Driving Gloves; Fiske, Clark & Flagg's; in tan only. Price, \$2.00 per pair.
- No. 9.—Lace-top Lisle Gloves. Price, 75c. per pair.
- No. 10.—Men's Perrin Freres' Suede Gloves; in tans, with self and black embroidery. Price, \$1.60 per pair.
- No. 11.—Men's Daubrey Kid Gloves; in all colors, with self and black trimmings on the back. Price, \$1.50 per pair.
- No. 12.—Men's Trefousse Kid Gloves; in dark colors and tan, with self color embroidery on the backs; and in tan, with black embroidery. Price, \$2.00 per pair.
- No. 13.—Silk Mitts; in all styles, at 40c. per pair.
- No. 14.—Lace-top Lisle Thread Gloves; with three elastics. Price, 75c. per pair.
- No. 15.—Trefousse Suede Gloves. Prices, 3-button, \$1.35; and 4-button, \$1.50. In black and in colors.
- No. 16.—Silk Mitts; in all shades, and black and white. Price, 50c. per pair.
- No. 17.—Dent's Ladies' Driving Gauntlets; in tan color, with black embroidery on the back. Sizes,  $5\frac{1}{2}$  to  $7\frac{1}{2}$ . Prices, \$2.50 per pair.
- No. 18.—Perrin Freres' Mousquetaire Suede; in tan with self embroidery; in 8-button length. Price, \$2.25 per pair.

- No. 19.—Mousquetaire Taffeta Silk Gloves; in black and colors. Prices, 8-button lengths, 85c.; and 10-button, \$1.00.
- No. 20.—Lace top Lisle Thread Glove; price, 50c. per pair.
- No. 21.—Brilliant Lisle gloves; in black and colors; 7-hooks; price, 75c. per pair.
- No. 22.—Lisle Thread gloves; in colors. Prices, 6-hooks, 65c.; 10-hooks, 80c. per pair.
- No. 23.—Mousquetaire glove, with Foster lacing; in all colors. Prices, 6-buttons, \$2.00; and 8-buttons, \$2.25; same, with black embroidery, \$2.50.
- No. 24.—Dupont Gloves, with Foster patent fastening, in all colors and black. Prices, 5-hooks, \$1.25; 7-hooks, \$1.50 per pair.
- No. 25.—English long silk mitts; in all shades; at 35c., 50c., 65c., 75c., \$1.00, and \$1.50 per pair.
- No. 26.—Jersey brilliant Lisle, in black and colors. Price, 65c. per pair.
- No. 27.—Mousquetaire kid gloves; in new spring shades; plain and embroidered. 6-buttons and 8-buttons; prices, \$1.25 and \$1.50 per pair.
- No. 28.—Pigskin Mousquetaire gloves; in black and tan colors; in 6-button lengths. Price, 75c.; same, with black stitching, \$1.00 per pair.
- No. 29.—Pigskin Mousquetaire glove. This is a front view of the last number.
- No. 30.—Taffeta silk gloves; in black and colors. 7-hooks, 90c.; 10-hooks, \$1.00 per pair.
- No. 31.—Brilliant Lisle gloves; in colors and black. Two elastics, at 40c.; three elastics, 50c. per pair.
- No. 32.—Lisle thread lace top gloves; hand laced on back. Price, 75c. per pair.
- No. 33.—Misses' Daubrey Kid gloves; in all colors. Prices, 3-button, \$1.00; 4-button, \$1.25 per pair.
- No. 34.—Quarter-length French Silk Mitts; in white ivory, cream, and beige, at \$1.25; a better quality, at \$1.75. Same, in black, at \$1.00 to \$4.00 per pair.
- No. 35.—Short Lace Mitts, in black only; at 50c., 75c., 85c., and up to \$2.00 per pair. With fringes, at \$1.25 and \$1.50.
- No. 36.—Perrin Freres' Mousquetaire Kid gloves; in 8-button lengths; in tan with black embroidery. Price, \$2.50.
- No. 37.—Misses' Daubrey Mousquetaire Kid gloves; 6-button lengths; in tan with self and black embroidered back; price, \$1.75. Same, without stitching, in dark colors and tans; price, \$1.50 per pair.

## OTHER GLOVES.

- Gauze Lisle thread gloves; in colors, with 2 bands, 40c.; 3 bands, 50c. per pair.
- Mousquetaire and Jersey Lisle thread gloves; in colors. Prices, 40c., 50c., 60., and 75c. per pair.
- Gauze Lisle thread gloves; with three half-elastics, at 35c.; and four, at 40c. and 50c. per pair.
- Jersey brilliant Lisle; in black and colors. Price, 65c. per pair.
- Taffeta Silk gloves; in black and colors; 2-elastics, 65c. and 3-elastics, 75c. per pair.
- Mousquetaire Taffeta Silk gloves; in black and colors. Prices, 8 buttons, 85c. and 10 buttons, \$1.00 per pair.
- Taffeta Silk gloves; in white, with four elastics. Price, 75c. per pair.
- Lace top Lisle thread gloves; with 3 elastics; price, 75c. per pair.
- Lace-top Gauze Lisle thread gloves; price, 80c.; longer style, 90c. per pair.
- Lace-top brilliant Lisle thread gloves. Prices, \$1.00, 1.15 and \$1.25 per pair.
- Mousquetaire Silk gloves; in black and colors. Prices, 8 buttons, \$1.00; 10 buttons, \$1.50 per pair.
- Jersey Silk gloves; in black and colors— Prices, 3-buttons, \$1.25; 4-buttons, \$1.35; and 6 buttons, \$1.50 per pair.
- Taffeta Silk gloves; in black. Prices, 4-buttons, 75c.; and 6-buttons, 90c. per pair.
- Lisle thread gloves; with ribbed or stocking top. Price, 50c. per pair.



## UMBRELLAS.



No. 1.—Umbrella, of Lyons split twilled silk, in 26 inches, with fancy carved ivory hook; at \$8.00.

No. 2.—Umbrella of Levantine silk, in 28 in., with buck-horn hook; at \$8.00.

No. 3.—Umbrella, of split twilled silk, in 28 in., with fancy carved walrus-bulb handle; at \$6.

No. 4.—Umbrella, of English silk serge, with a solid ivory bulb handle, on which is carved a shield. Price, \$12.00

No. 5.—Umbrella, of extra twilled silk, only in 26 in., with solid ebony sticks, and handsomely carved ball handles; these goods are used in mourning wear; at \$5.00. Also a double-faced silk, in 26 and 28 in., with blue, purple, and green backs; at \$5.00 and \$5.50.

No. 6.—Umbrella, of split twilled silk, made in 26 and 28 in., with English ash root handle; at \$4.50 and \$5.00. Also, an all-silk Levantine, in 26, 28, and 30 in., with a variety of natural sticks; at \$6.00, and \$7.25.

No. 7.—Umbrella, of split twilled silk, made in 28 in., with mottled myrtle wood hook handle; at \$5. Also, an English silk serge, in 28 in., with very choice sticks; at \$10.00.

No. 8.—Umbrella, of very heavy twilled silk, in 26 in., with fancy carved ivory handle; at \$5.00, 6.00, 6.50, 7.00, and \$8.00. Also, a heavy twilled silk, made in 26 and 28 in., with solid ebony sticks; at \$3.75 and \$4.50.

No. 9.—Umbrella, of all-silk Levantine, made in 26 and 28 in., with solid ivory handles, elegantly carved; at \$8.00 and \$10.00.

No. 10.—Umbrella, made of all-silk Levantine; in 28 in., with ivory handles, having a lion carved on top; at \$12.00.

No. 11.—Umbrella, of Lyons split twill, in 28 in., with ivory shepherd's crook handle; at \$8.00.

No. 12.—Umbrella, of Lyons split twill, in 26 in., with fancy carved ring handle; at \$8.00.

No. 13.—Umbrella, in Lyons split twill, in 26 in., with fine wood handles; at \$5.00. Also, a double twilled silk in 26 and 28 in.; with natural sticks, both straight and hooked; at \$3.75 and \$4.50.

No. 14.—Umbrella, of Lyons split twill, made in 28 in., with mottled olive wood and rustic crook handle; at \$5.00. Also, an extra heavy twilled silk, in 26 and 28 in., with a fine assortment of English root sticks; at \$4.50 and \$5.00.

No. 15.—Umbrella, of split twilled silk, in 28 in., with ebony crook handle; at \$6.00. Also, an extra heavy twilled silk, in 28 in., with an assortment of English natural sticks; at \$6.50.

No. 16.—Umbrella, of double twilled silk, in 26 and 28 in., with imported pimetto sticks, at \$3.75 and \$4.00. Also, an American silk, in 28 and 30 in., with fine English sticks, at \$8.00 and \$9.00.

Nos. 17, 18, 19, and 20. The goods of which the four styles of Umbrellas, which we have here illustrated, is made, is a superior quality of Lyons twilled silk. They are only to be had in one size, 26 in. They are made with Whangee fancy hooks and rings. These goods are very much sought after on account of the oddity of their style. Price, \$5.50.

No. 21.—Umbrella, of Lyons silk twill; 26, 28, and 30 in., in paragon frame, with natural wood sticks and handles; at \$5.00, 6.00, and \$7.00. Also a twilled silk, in 26 and 28 in., with natural root sticks; at \$2.40 and \$2.75.

No. 22.—Umbrella, of English silk serge, with ancient oak handles; at \$8.00 and \$10.00. Also a twilled silk, in 26 and 28 in., with ivory hook and straight handles; at \$4.00 and \$5.00.

No. 23.—Umbrella, of split twilled silk, with ebony crook, mounted on a bamboo stick; at \$6.00. Also, a heavy twilled silk, in 26 and 28 in., with French horn handles; at \$3.00 and \$3.75.

No. 24.—Umbrella, of split twilled silk, with a shepherd's crook handle of English ash; at \$5.50. Also, a silk face and linen back Levantine, in 26 and 28 in., with solid natural sticks; at \$2.75 and \$3.50. Also, same, with French horn handles; at \$3.00 and \$3.75.

Umbrella, all-silk Levantine; in 26 in., with alligator-hide handle and Whangee, bamboo,

malacca, ivory and ebony; with a variety of silver heads handsomely mounted. Price, \$8.00.

Umbrella, of heavy twilled silk; in 56 in., with handsome sterling silver hooks, in the very latest styles, plain, chased, and frosted. Price, \$10.00.

Umbrella, all-silk Levantine, in 28 in., with solid sterling silver hooks of a variety of shapes and styles; elegantly-carved ivorywalrus bulbs, colored malacca wood with large silver cap large ivory bulb handles. Price, \$10.00.

Umbrella, all-silk Levantine, in 28 in., with handsomely carved ivory ball, mounted on Whangee, alligator-hide handles, with silver tops; and buck-horn hook mounted with silver. A fine French boxwood handle handsomely carved; fine English sticks, with silver heads; extra carved large ivory hooks; octagon and various other shapes of ivory handles. Price, \$8.00.

American Gingham, 8 ribs, steel frames, hook and straight wood handles, 26 inches, at 90c.; 28 inches, at \$1.00; and 30 inches, at \$1.15; Fast-dyed gingham, 26 inches at \$1.10; 28 inches, at \$1.25; 30 inches, at \$1.40; and 32 inches at \$1.55.

Satin Stripe Regina, steel frame, hook and straight handle, 26 inches, at \$2.00; 28 inches, at \$2.25; and 30 inches at \$2.50. Same, with clear horn handles, 26 inches, \$2.25; 28 inches at \$2.50; and 30 inches, at \$2.75.

English Alpaca, broad satin stripe, paragon frame, solid natural sticks, 26 inches, at \$2.50; 28 inches, at \$2.75; and 30 inches, at \$3.00. Same, with clear horn handles; 26 inches, at \$2.75; 28 inches at \$3.00; and 30 inches, at \$3.25.

English Mohair, (known at Derby) broad woven silk stripe, paragon frames, solid natural stick, 56 inches, at \$1.50; 28 inches, at \$.75; and 30 inches, at \$3.00.

Superior Mohair, fine satin stripes, paragon frames, English natural sticks; 24 inches at \$4.25; 26 inches, at \$3.50; 28 inches, at \$3.75; and 30 inches, at \$4.00. Same, with bamboo sticks and solid walrus ivory handles, elegantly carved, 26 inches, at \$4.50; 28 inches, at \$5.00; and 30 inches at \$5.50.

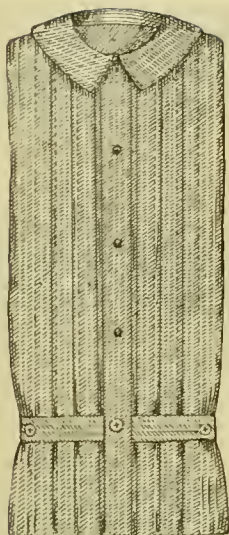
Twilled Silk, paragon frame, natural sticks, 26 inches, at \$2.50 and 3.00; and 28 inches, at \$2.75 and 3.50. Same, with clear horn handles, 26 inches at \$3.00. Same, with fancy French horn handles, variety of styles, 26 in., at \$3.50.

Levantine Silk, paragon frames, solid natural sticks, 26 inches, at \$2.75, and 28 inches, at \$3.50.

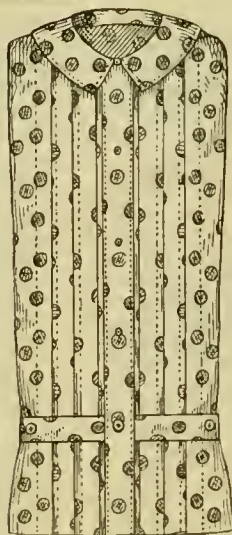




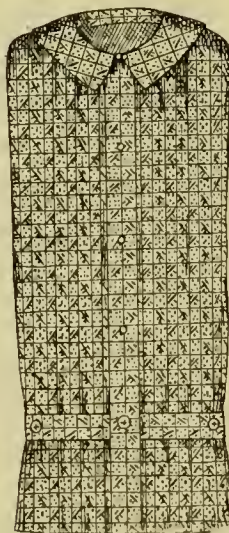
## BOYS' SHIRT WAISTS.



No. 1.—Boys' Chintz Waists, of Cochico Mills chintz; fast colors; pleated back and front; well made. Sizes, 4 to 12 years. Price, 50c.



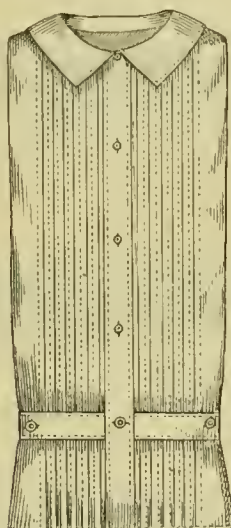
No. 2. Boys' Domestic Percale waist, fast colors; pleated back and front. Sizes, 4 to 12 yrs. Prices, unlaundried, 75c., laundried, 90c. Sizes, 10 to 12 with small collars.



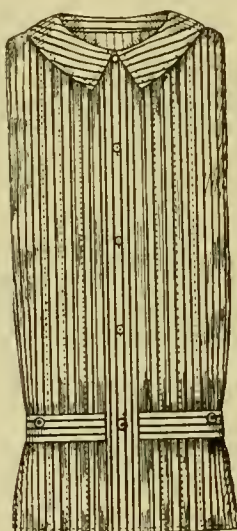
No. 3.—Boys' Cheviot Waists; pleated back and front; heavy, durable material suitable for every day wear. Sizes, 4 to 12. Price, unlaundried only, 75c.



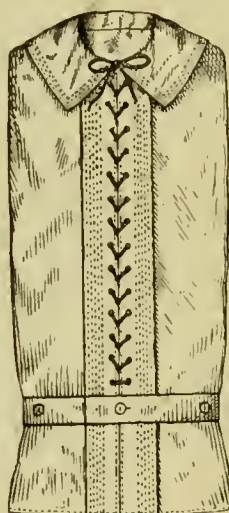
No. 4.—Boys' French Percale Waists; in beautiful designs and colorings; in large and small patterns; pleated back and front; fast colors. Sizes, 4 to 12. Prices, unlaundried, 1.15, laundried, 1.35.



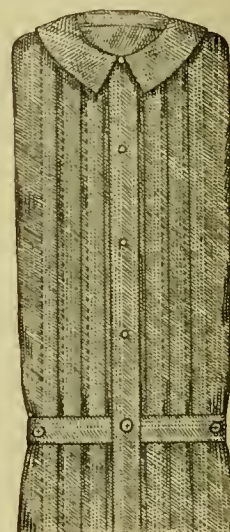
No. 5.—Boys' Striped Seersucker Waists with dark blue ground; fast colors; pleated back and front. Sizes, 4 to 12. Price, unlaundried only, 75c.



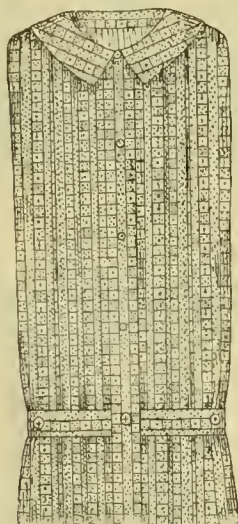
No. 6.—Boys' Striped Percale Waists; fast colors; pleated back and front; in blue, red, and black stripes. Sizes, 4 to 12. Price, laundried only, 80c.



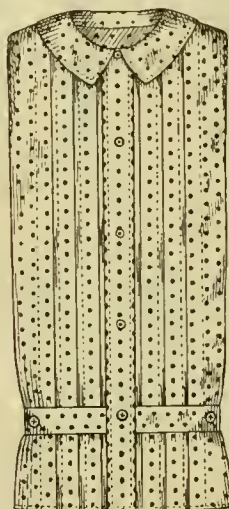
No. 7.—Boys' Laced Front Blue Flannel Waists; plain or pleated, to button under lacing. Sizes, 4 to 12. Prices, plain, \$1.45; and pleated, \$1.85.



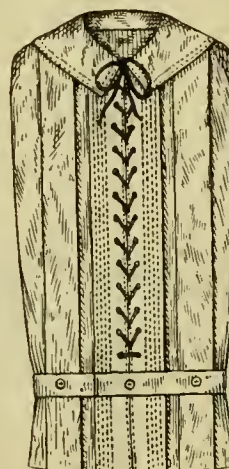
No. 8.—Boys' White Muslin Waists, with linen collars and cuffs; pleated back and front, in either wide or narrow pleats. Sizes, 4 to 12. Prices, unlaundried, 75c.; and laundried at 90c.



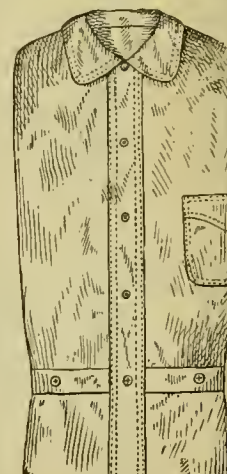
No. 9.—Boys' French Waists; in checks, stripes, and figures. Sizes, 4 to 12. Price, laundried only, 95c.



No. 10.—Boys' Garnet Percale Waists; pleated back and front; in figures, dots, and stripes. Sizes, 4 to 12. Price, laundried, 90c.



No. 11.—Boys' Laced Front Flannel Waists; fast colors; pleated back and front; in blue, gray, or ecru flannel, with red or blue lacing. Price, \$2.00.



No. 12.—Boys' Plain Blue Flannel Waists; all wool and well made; suitable for every day wear. Price, \$1.25.



## CLEANING AROUND THE HOUSE.

To remove stains from table linen hold up the soiled spot and pour through it boiling hot water.

A little spirits of turpentine added to the water with which floors are washed will prevent the ravages of moths.

Use kerosene, or bath-brick, or powdered lime, to scour iron, tin, or copper; wash in hot suds, and polish with dry whiting.

To remove spots from furniture, take four ounces of vinegar, two ounces of sweet oil, one ounce of turpentine. Mix and apply with a flannel cloth.

Spirits of ammonia diluted with water, if applied with a sponge or flannel to discolored spots of the carpets or garments, will often restore the color.

To clean oil-cloth, wash with warm milk. Once in six months scour with hot soapsuds, dry thoroughly, and apply a coat of varnish. It will last as long again.

Soot falling on the carpet from open chimneys or carelessly handled stove-pipes, if covered thickly with salt, can be brushed up without injury to the carpet.

One pound of green copperas dissolved in one quart of boiling water will destroy foul smells. Powdered borax scattered in their haunts will disperse cockroaches.

To give glass great brilliancy, wash with a damp sponge, dipped in spirits; then dust with powdered blue or whiting (tied in a muslin bag), and polish with a chamois skin.

When carpets are well cleaned, sprinkle with salt and fold; when laid, strew with slightly moistened bran before sweeping. This, with salt, will freshen them up wonderfully.

Fuller's earth, mixed to a stiff paste with cold water, spread on the carpet and covered with brown paper, will in a day or two remove grease spots. A second application may be necessary.

A paste made of whiting and benzoin will clean marble, and one made of whiting and chloride of soda spread and left to dry (in the sun if possible) on the marble, will remove spots.

Wine stains of any kind can be removed effectually from linen, by holding them for a few minutes in boiling sweet milk. This must be done before the linen is washed, or it is of no use.

Do not put soap in the water in which you wash the glass on your bureau; wash it with clear water with a soft cloth; then polish it with a piece of chamois skin. This removes lint and makes the glass shine.

To wash colored table linen use tepid water with a little powdered borax; wash quickly, using but little soap, and rinse in tepid water containing boiled starch; dry in the shade, and when almost dry, iron.

A flannel cloth dipped into warm soapsuds, and then into whiting and applied to paint, will remove all grease and dirt. Wash with clean water, and dry. The most delicate paint will not be injured, and will look like new.

Oil-cloth may be kept bright when almost worn out if, after washing it, you take a flannel cloth and dip a corner of it in kerosene, and rub the oil-cloth with it. Of course, a very little oil goes a great way, and care must be taken not to use too much.

To wash printed goods which have a black ground with a white pattern: Dissolve two ounces of red chromate of potash, three ounces of sal soda in a wash boiler of water heated to the boiling point. Put the dress into this hot bath for five minutes, and frequently turn and stir it. Then wash it thoroughly in clean water. The black ground will not be dull and "foxy," and the white portion of the goods will appear perfectly bright and clear.

## DALE &amp; THOMAS.

We have on hand some beautiful styles of Brussels, Ingrains, Oil Cloths, &c., which people with limited means can furnish their rooms with, that will look like palaces, at very moderate prices. We have a few remnants at manufacturers' prices.

## CARPETINGS.

Our Spring Stock of Fancy Straw Matting just received, is very handsome at LOW PRICES.

1206 MARKET STREET,  
PHILADELPHIA.

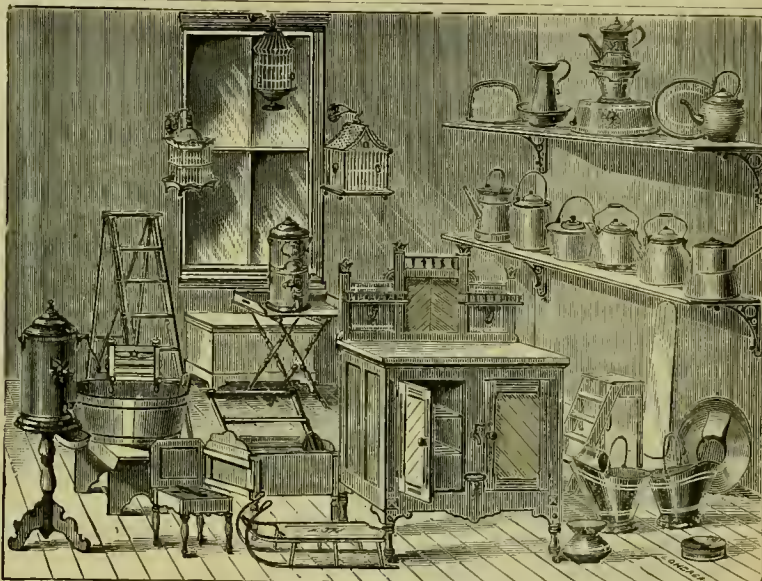
## CONROW BRO. &amp; CO.

House Furnishing Goods:

Refrigerators, Water Coolers, Ice Cream Freezers, Wood and Willow Ware, Tin and Hardware, Cutlery, &amp;c., &amp;c.

Orders by mail promptly attended to. Prices as low as any. Send for Catalogue.

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China, Oil and Water Colors, Jap Tin Boxes, Easels and Sketching Materials of all kinds, Fancy Velvet and Ebony Frames, Hollywood ware, Pottery and Flower Relief Vases, for Decorating.

Send 3c. stamp for Illustrated Catalogue. Mention Magazine.



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Do Your own Stamping For EMBROIDERY, with our STAMPING PATTERNS for Kensington, Arsenic, Outline, Braided work, &c. Easily transferred to any fabric or material and can be used over, a thousand times. Ten full sized Patterns of Flowers, corners, borders, outline figures (see cut) initial letters, &c., with powder, pad and directions for Stamping and working, all for 60 cts. post-paid. 15 Patterns, powder and pad, with Ten reels of Embroidery silk extra \$1.00. Outfit for Dealers \$5.00 to \$20.00.

Increase your income by selling these Patterns. Address PATTEN PUB Co. 47 Barclay St. New York

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Crayon, Paste and  
Water Color Portraits Offers a  
Genuine Treat to the Lovers of Art.



## MORSELS.

## BEAUTY.

Beauty is but a vain and doubtful good ;  
A shining gloss that fadeth suddenly ;  
A flower that dies when first it 'gins to bud ;  
A brittle glass that's broken presently :  
A doubtful good, a gloss, a glass, a flower—  
Lost, faded, broken, dead within an hour !

And as good lost is sold' or never found ;  
As faded gloss no rubbing will refresh ;  
As flowers dead lie withered on the ground ;  
As broken glass no cement can redress :  
So beauty, blemished once, forever's lost ;  
In spite of physic, painting, pain, and cost !

—Shakespeare.

## FAREWELL, RENOWN !

Farewell, Renown ! Too fleeting flower,  
That grows a year to last an hour ;  
Prize of the race's dust and heat,  
Too often trodden under feet—  
Why should I court your "barren dower ?"  
Nay ! had I Dryden's angry power ;  
The thews of Ben ; the wind of Gower,  
Not less my voice would still repeat,  
"Farewell, Renown !"

Farewell ! Because the Muses' bower  
Is filled with rival brows that lower ;  
Because, howe'er his pipe be sweet,  
The hard that "pays" must please the street ;  
But most—because the grapes are sour,  
Farewell, Renown !

—Dobson.

Quicksand years that whirl me I know not  
whither ;  
Your schemes, politics fail—lines give way—  
Substances mock and elude me ;  
Only the theme I sing,  
The great and strong-possessed soul eludes not.  
One's self must never give way !  
That is the final substance, that out of all is sure ;  
Out of politics, triumphs, battles, death,  
What at last finally remains ?  
When the show breaks up what but One's Self  
is sure ?

—Walt Whitman.

Love me not for comely grace,  
Nor my pleasing eye or face ;  
Nor for any outward part,  
No, nor for my constant heart—  
For those may fail or turn to ill,  
So thou and I shall sever :  
Keep therefore a true woman's eye,  
And love me still, but know not why—  
So hast thou the same reason still  
To doat upon me ever !

—Anon.

Music, when soft voices die,  
Vibrates in the memory ;  
Odors, when sweet violets sicken,  
Live within the sense they quicken,  
Rose leaves, when the rose is dead,  
Are heaped for the beloved's bed ;  
And so thy thoughts, when thou art gone,  
Love itself shall slumber on !

—Shelley.

## FOREVER AND EVER.

The Morn immortal, flings wide the portal ;  
Enter: the sun-born Day,  
Whose sole desire is higher, higher,  
Till noon is crowned ; and then to pass away !

The Spring immortal, flings wide the portal ;  
Enter: the sun-born Year,  
With life to dower, beast, bird and flower,  
Midsummer to crown ; and then to disappear !

And Life immortal, flings wide the portal ;  
Enter: sun-kindled Clay,  
To burn each hour, for fame, wealth, power ;  
And fed or quenched, at last, to pass away !

—MacCulloch.

## \*WILLIAM A. DROWN &amp; CO.\*

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PARASOLS.

—Manufacturers of the—

## FINEST GOODS AND LEADING STYLES.

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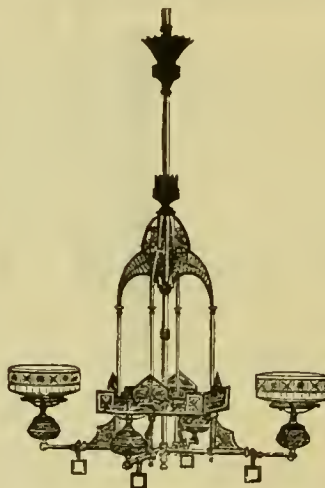
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Fine Toilet Soaps, Brushes and Perfumery.  
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Prescriptions carefully compounded, and orders  
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FINE FRAMES

FOR PICTURES AND PORTRAITS,

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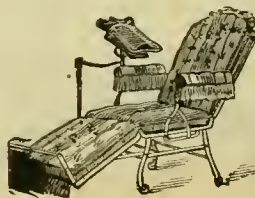
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For a Holiday, Birthday or Wedding Present, nothing could  
be more appropriate than this celebrated Combination Chair.  
The left cut represents but one of five articles combined, viz  
Parlor, Library, Reclining or Invalid's Chair, Child's Crib,  
Lounge and Bed. Fifty changes of position.  
It is simple and durable in construction, while its elegance  
and comfort is unrivaled. Satisfaction assured.  
We manufacture Invalid's Chairs on wheels, and Physician's  
Chairs. [Send stamp for Illus. Catalogue. Mention this paper.]  
Address: STEVENS' ADJUSTABLE CHAIR CO.,  
No. 3 Sixth Street, Pittsburgh, Pa.





## BUBBLES OF MIRTH.

"Worth makes the man!"—you know the rest—  
'Tis truth this line expresses.  
We've changed all that in modern days,  
Since Worth now makes the dresses!

None but upright pianos are taken into churches on concert occasions.

The impecunious man who married an heiress, always speaks of her as a capital wife.

The Goddess of Liberty is about the only American woman who isn't looking forward to a new spring bonnet.

A new dictionary: Gentleman—a person who wears a tall hat. Lady—A woman who wears a sealskin sacque.

It is a terrible shock to one's feelings, after singing "Salvation's free," to hear the announcement that "the collection will now be taken."

Enquirer: No, we don't believe in taking the bull by the horns. We tried taking a goat by the horns once, and that was excitement enough for us.

The women who believe everything that servant girls say of other families are the ones that don't expect any one to believe anything that their servants say of them.

"Didn't know it was loaded," but it exploded, and killed his father and his mother, and wounded his sister and his brother—but, oh pshaw! it missed his mother-in-law!

"I am not in mourning," said a young lady frankly, to a querist, "but as the widows are getting all the offers now-a-days, we poor girls must do something to protect ourselves."

"I do wish you would come home earlier," said a woman to her husband. "I am afraid to stay alone. I always imagine there's somebody in the house, but when you come I know there ain't."

A young lady sent a poem, entitled "I Cannot Make Him Smile," to a newspaper. The editor ventures to express the opinion that she would have succeeded had she shown him the poem.

"Who was it," writes Eleanor, "who wrote 'with all thy faults I love thee still?'" Don't know who wrote it, Eleanor, but it must have been a woman. Sweet line, that, "with all thy false eye love the still."

Can you tell why a deceitful eye can better descry than you or I, upon how many toes a pussy-cat goes? I really couldn't say, unless the eye of deceit can best counter-feit, and so, I suppose, can best count her toes.

ETIQUETTE.—Hollis Holworthy, '83. "Is Miss Roseleaf at home?" Recently Acquired Treasure (who has been carefully instructed with regard to callers)—"Yes, but I can't let ye up stairs till ye've putt ye'r name in the dish."

"Is it a crime to be a woman?" asks Lillie Devereux Blake. A crime, dear, may consist of omission as well as commission; so if you have ever neglected any opportunity of making a man of yourself, Lillie, you may be considered a criminal, if you like.

"No woman is worth looking at after thirty," said young Mrs. A., a bride with all the arrogant youthfulness of twenty-one summers. "Quite true, my dear," answered Lady D., a very pretty woman some ten or fifteen years older, "nor worth listening to before."

"No, marm," said the dealer. "I would like to give you a smaller pair, but to sell you anything below eights would render me liable under the statute for prevention of cruelty to animals." He didn't sell her anything under eights or over it. Some women are so touchy about the size of their feet.

"There's no use talking, I'm going to get married," said a bachelor acquaintance, the other day, while busily engaged in sewing. "Here I have worked just twenty minutes by the watch trying to get this needle threaded, and then, just as I succeeded, I pulled the thread out. Finally, I got it threaded, and now after sewing on this button good and strong, I find I've got it on the wrong side, and now I have my work to do all over again."

## HALLAHAN'S,

35 and 37 North Eighth Street,

Corner of Filbert.



Price, \$5.00.



Price, \$3.50.

These two cuts represent the new style for the Spring Season of 1883.

The one at \$5.00 is a genuine French Mat Kid Button Boot, with fine curacao kid vamp.

The one at \$3.50 is a French Calf Kid Button Boot with fine curacao kid vamp.

The workmanship is the best, and the material the finest used in the manufacture of shoes.

They will be sent by mail to any address on receipt of the above price. We have them in all the different widths, and can fit you as perfectly as though you had left your measure.

## HALLAHAN'S,

35 and 37 NORTH EIGHTH STREET, cor. Filbert.

## "Fire Fly Bouquet."



Patented April 25th, 1882.

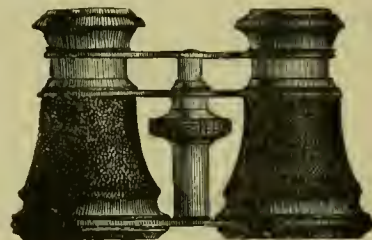
This cut represents the exact style of this novel and beautiful perfumery bottle. It is a complete miniature lantern of glass, with gilt metal trimmings and screw top, and contains a perfume of delicate character.

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Opera Glasses, Marine Glasses,  
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Photographic Outfits for Amateurs.

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Mention where you saw this.

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STATEN ISLAND  
Fancy Dyeing Establishment.

OFFICE:

47 NORTH EIGHTH STREET, PHILA.

Gentlemen's Garments Dyed without Ripping.  
SILKS AND SILE DRESSES WATERED.

Lace and Muslin Curtains, Carpets, Rugs, and Table-Covers, (cleaned and Re-finished); Damask and Moreen Curtains Beautifully Dyed; Also, Ribbons, Hosiery, Gloves, etc.  
Goods Received and Returned by Express or Mail.

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## HOMŒOPATHIC

FAMILY MEDICINE CASES and BOOKS giving plain directions for their use, are a necessity for every family removing to the country or seashore. Descriptive Catalogues of all the sizes with prices, furnished free on application to  
BOERICKE & TAFEL'S Homœopathic Pharmacies  
1011 Arch St., 125 S. 11th St., 1216 Girard Ave., Philadelphia.  
BOERICKE & TAFEL received the only Centennial Prize Medal at Philadelphia, awarded for Homœopathic Medicines.

Business Established in 1835.



## FASHION NOTES.

Ottoman Cloth is much favored for children's dresses.

Diamonds are more frequently set with other jewels than formerly.

Boutonnieres of white Roman hyacinths are still most fashionable.

Long gloves with loose wrists remain favorites among fashionable women.

Robe dresses with embroidered flowers appear among Spring importations.

Collars made of the new chenille marabout trimmings are stylishly worn with street suits.

Myrtle, Nephros roses, lilies and lilacs divide favor with orange-blossoms as bridal flowers.

A great bunch of scarlet poppies is quite a favorite corsage bouquet with young ladies who affect black costumes.

Shaggy goods of all kinds in brown, fawn-color, dark green, dark blue or in plaids of lighter mixtures, are the most fashionable of all utility fabrics.

The Chinese primrose has become a great favorite, and is very fashionable for decoration purposes. It has a very graceful flower, and looks well by gaslight.

A dinner dress, whether simple and inexpensive, or costly and elegant, should never be made in a style that would render it unsuitable for a ball toilet.

The Connaught Jersey is in preparation for spring costumes. This is made of ribbed wool cloth, or net of light quality, in dark stylish colors, and is trimmed across the front with wide black braid in hussar stripes.

Some very pretty fans of flowers, recently carried by bridesmaids, were made of fine yellow fluffy grass, caught by terra-cotta chrysanthemums, the sticks being simulated by little sprays of evergreen with notches of scarlet berries.

Blouse waists will be worn with the wash dresses of next season. They may be plain on the shoulders, with their only fullness that which is gathered into the belt; while for very slender figures the shoulders may be shirred slightly, and the fronts lapped in surplice fashion, leaving the neck slightly open and pointed.

Cloth costumes are made with two bodices, that for the house is a basque with vest, collar and cuffs trimmed with cord guimpe in designs of Gothic points; that for out-door wear is a long pelisse with full pleating at the back, trimmed with guimpe twice the width of that of the basque. The skirt which is to be worn with either of these bodices is plain in front, falling on a bayaleuse pleating, and has all its fullness drawn to the back and massed in quadruple box-pleats.

Every girl should be taught to consider the style of dress best suited to her own face and figure, whether it be fashionable or no. The draperies that look well on a tall, slender damsel are utterly out of place on a short, dumpy one, and yet each may look captivating in her own way. She who has red hair and a florid complexion must choose different tints and colors from her pale sister with dark tresses; but there is beauty in each if they will not both foolishly run after the same color or shape, because, and only because, it is the fashion.

The size of the new spring bonnets is medium. No bonnets so tiny as the small capotes which have been popular this winter are shown, and no huge pokes like those of last season are thus far imported. The new bonnets are ornate with flowers and a plentiful mixture of gold tinsel. Colored straws in every shade and tint are shown in profusion. A season of flowers is predicted, and the dandelion is the flower of the season. Little clusters of the blossoms are mounted on the top rim of the bonnet, mixed with pompons and ribbon; or two shades of the flower in ribbon—the pale, lemon-like tint of the edge of the petals and the darker orange shade of the centre of the blossom are used.

## CARPET NOTICE.

We invite buyers to call and examine our large stock of Carpeting before selecting elsewhere. Having many facilities for knowing beforehand what will be the prevailing tastes as to Patterns, Colorings, etc., we manufacture accordingly.

The Superior Wearing Quality of our own makes and our low prices ensure to purchasers from us full value in return for their money.

We have selected the following for our Special BARGAINS:

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| 35 Patterns of our VELVETS,       | - | at \$1.30 per yard |
| 30 Patterns of our BODY BRUSSELS, | - | at \$1.25 per yard |
| 35 Patterns of our TAPESTRY,      | - | at 85c. per yard   |

(Same Quality of Tapestry sold elsewhere at \$1.)

30 Patterns of our Extra-Super All-Wool INGRAINS, 75c. per yd.

ALL THE BARGAINS WE OFFERED LAST YEAR WERE EAGERLY BOUGHT. Special Prices when furnishing Churches.

J. & J. DOBSON, 809, 811 and 813 Chestnut Street, Phila.

Plain and Broche

**"Nonpareil"**

The Bon-Ton Costume for Sea-side wear.

**Velveteen**

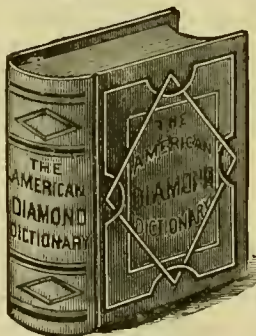
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The most **FASHIONABLE**. The original and only substitute for LYONS SILK VELVET. Every second yard stamped with Trade Mark. None others genuine. TO BE PURCHASED FROM ALL FIRST-CLASS RETAILERS, FROM 80 CTS. TO \$2.50 PER YARD. Beware of cheap imitations under other names, which will never prove satisfactory.

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**ASK DRUGGISTS GROCERS OR E. FOUGERA BROOKLYN, N.Y.**

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Warranted Water Waves, with Parting, from \$2.50 up.

All Long Hair Switches, from \$3.00 upwards.

Short Hair Switches, 50 cents upwards.

Wigs, Half Wigs, and Front Waves of every description, at the Lowest Prices.

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12 Elegant Darned Net Patterns, 50 Artistic Designs for Kensington Needle Work, such as sprays and bunches of Roses, Daisies, Pansies, Ferns, Apple-blossoms, &c., 25 border Designs of flowers and vines for Embroidering dresses and other garments, and 25 Elegant Patterns for Corners, Borders and Centers for Piano Covers, Table Covers and Scarfs, Tidies, Lambrequins, &c., all for 25 Cts., post-paid. Stamping Outfit of Perforated Patterns, Powder, Distributing Pad, &c., 60 cts. Our Needle-work Book, teaches how to do all kinds of EMBROIDERY WORK, Knitting, Crocheting, Lace-Making, &c., 35 cts., 4 for \$1. All the above for \$1.00. Address, **PATTERN PUB. CO., 47 Barclay St., New York.**



**WORTH KNOWING.**

TO CLEAN silver, avoid all so-called silver polish; when it wants polish, take a soft chamois skin and whiting, and rub hard. Soap on silver makes it look like pewter.

TO POLISH STOVES.—Wet your stove polish with turpentine, it will make a better shine, be more durable, and cure an old rusty stove of its bad appearance and make it look like new.

SOOT FOR PLANTS.—Save the soot from chimneys and stove pipes. A pint of soot in a pailful of water will make a liquid manure of the greatest value for flowers and plants of all kinds.

THE BRILLIANCE of gold can be imparted to brass ornaments by washing them with strong lye made of rock alum, one ounce of alum to a pint of water; when dry, rub with leather and fine tripoli.

ONE SPOONFUL of coarse-powdered saltpetre to an ordinary pail of water, will destroy potato bugs and other insects. For maggots at squash vine roots, use a pint of the liquid. It invigorates roses and other plants.

COLOR MAY BE RESTORED to faded hair switches by first cleansing thoroughly, then soaking for a few minutes in a dye made by boiling in an iron kettle about ten cents' worth of green tea and a bit of copperas, the size of a large pea.

BUTTERMILK AS A MEDICINE.—Buttermilk has healing properties well known to most thrifty housewives. It is frequently used to heal ulcers. It is softening and soothing to the flesh and has certain cleansing qualities. The fresher it is the better.

LEMON WASH.—For chapped hands, lips and noses, and also for removing tan and softening the skin, no better preparation can be used than the following: Into a bottle squeeze the juice of three lemons, to which add one ounce of glycerine and three ounces of bay rum. Shake well before using.

RUST AND TINWARE.—An easy and effectual plan to keep tinware from rusting consists in rubbing the new vessel inside and out with fresh lard or butter; then placing in the oven and keeping hot for several hours. The heat must not be so great as to melt the solder; still it is essential that the tin be kept very warm.

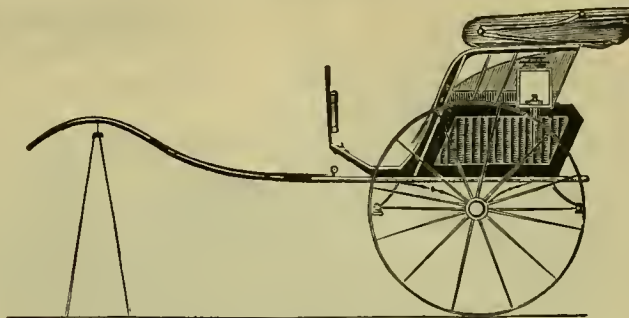
STAINS OF OIL PAINT may be removed with bi-sulphide of carbon; many by means of spirits of turpentine; if dry and old, with chloroform. For these last, as well as for tar spots, the best way is to cover them with olive oil or butter. When the paint is softened the whole may be removed by treatment, first with spirits of turpentine and then with benzine.

EVERY COOK KNOWS how disagreeable it is to have the nutmeg or cinnamon which is added to cream and sugar for pudding sauce rise to the top of the sauce, and when it is served to have the first spoonful taken out too highly flavored and the rest without taste. To remedy this mix the nutmeg or cinnamon with sugar before pouring on the cream; it will then be gradually distributed through the sauce. Pour the cream on a little at a time, and the spice will tend to dissolve.

TO RENOVATE a lustreless black gros-grain silk, put one teaspoonful of ammonia into one pint of water, and with a piece of flannel wet in this mixture, gently rub both sides of the silk. When the silk presents a clean surface, roll tightly on a round stick, which must be as long as the silk is wide; a broom handle is a good thing. When dry, unroll and lay singly where all possible moisture can be absorbed. Silk treated in this way will look almost as well as when new.

BOILED RICE looks very much more inviting when molded in small cups and arranged regularly upon a plate. The cups should be dipped in hot water before the rice is pressed into them. When the cones are cold, scoop out a little rice on the top of each and fill with jelly or lemon butter. The latter may be made as follows: The juice and grated rind of one lemon, one cup of sugar, a tablespoonful of butter, and one egg; beat well together and cook twenty minutes in a covered vessel in a kettle of boiling water, stirring frequently. This will keep several weeks.

A very full and fine assortment of  
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### HAND SEWING AND SEWING MACHINES. (ESTABLISHED 1698)



The oldest and most reliable manufactory in existence. It has sustained the highest reputation throughout the world for nearly **TWO CENTURIES**. For Elasticity, Durability, and General Excellence of Quality, their Needles are unsurpassed by any which have ever been produced.



### —FACTS FOR THE LADIES.—

Attention is respectfully called to the following reasons why these needles are superior to all others.

They are made of the finest steel with the greatest care and by the most skilled workmen.

They are delicately tapered to the finest point possible. The eyes, which are oval, are drilled by a process that clears them out well at the top and bottom, without cutting them too thin at the sides or impairing their strength.

A great deal of room is therefore given for thread which will not be cut, as the eyes are finished perfectly smooth.

The Needles are made to taper toward the point and eye, the round shape being preserved throughout, and, as a groove extends on each side from the eye to the top, in which the

thread will lie, it is unnecessary to use any effort in drawing the thread through the material.

They are beautifully burnished, which, together with the improved eye, and the scientific manner of manufacture of the body, makes sewing with them so easy, that it becomes a real pleasure.

They are stuck in cloth and secured to the wrappers, thus preventing loss from spilling, and after use the Needles can always be returned to their place in the cloth, where they will be held as tightly as at first.

If you have not tried them, please do so, as the Experiment involves but little outlay.

They are sold by STRAWBRIDGE & CLOTHIER, and other leading Dry Goods, Notions and Trimming Houses throughout the United States.

Attention is also called to the Sewing Machine Needles. The praise bestowed by manufacturers and others who have used them is richly deserved. They are particularly noted for their strength, elasticity and durability; the increasing demand for them is sufficient proof of their merits and perfect adaptability to the Machines for which they are intended. **One trial will convince any lady of their merits.**

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## RECIPES.

**MOTHER'S BROWN BREAD.**—Three pints of corn meal, one pint of rye meal, one cup of molasses, two cups of milk, one teaspoonful of salt. Bake three hours in a moderate oven.

**CHICKEN AND TURKEY LIVERS.**—The livers of chickens and turkeys are nice fried with a few thin slices of bacon. Cut the liver and bacon very thin; season with pepper and salt. This is a good breakfast dish.

**ORANGE CAKE.**—Two cups of sugar, one-half cup of water, two cups of flour, one-third cup of butter, one teaspoonful of cream of tartar, one-half teaspoonful of saleratus, one grated orange, and four eggs. Reserve one-half the grated orange and the whites of two of the eggs, for an icing to spread between the layers. Bake in four layers.

**STEAMED LOAF.**—Three cups of corn meal, one cup of flour, two cups of sweet milk, one cup of sour milk, one teaspoonful each of salt and soda, one teaspoonful of sugar; mix all together thoroughly, put into a suitable dish, place in steamer, and steam for three hours. A good substitute for bread, or very good dessert for fruit and cream.

**EASILY PREPARED DESSERT.**—A good dessert is made of tapioca; it hardly seems appropriate to call so dainty a dish a pudding. Soak a cupful of tapioca for an hour in cold water, then boil, adding warm water enough to allow it to expand; when tender sweeten it, and take from the fire; add an orange cut in small bits for flavoring. Serve with cream.

**DELICIOUS PUDDING.**—A delicious pudding is made thus: Sift two tablespoonfuls of flour, and mix with the beaten yolks of six eggs, add gradually one pint of sweet cream, a quarter of a pound of citron cut in very thin slices, and two tablespoonfuls of sugar; mix thoroughly, pour into a buttered tin, and bake twenty-five minutes. Serve with vanilla sauce.

**PARADISE PUDDING.**—Pare, core, and mince three apples into small pieces, and mixed them with one-quarter of a pound of bread-crumbs, three eggs, three ounces of sugar, three ounces of currants, the rind of one-half lemon, salt and grated nutmeg to taste. Put the pudding into a buttered mold, tie it down with a cloth, boil for two hours, and serve with sweet sauce.

**SPANISH SHORT CAKE.**—Spanish short cake is excellent for tea. Take three eggs, half a cup of butter, one cup of sugar, two-thirds of a cup of sweet milk, a little cinnamon, two cups of flour, and one teaspoonful of baking powder; stir the flour in, do not knead it; the eggs, butter, and sugar should be beaten together till very light. Bake in a shallow tin; when it is done spread a thin frosting over the top; make this of the white of one egg, a little pulverized sugar, and a teaspoonful of cinnamon; set it in the oven to brown.

**CHICKEN CROQUETTES.**—Chop the white meat of a cold boiled chicken very fine. Add a well-beaten egg, a spoonful of flour, a little salt, and a teaspoonful of cream, stirred in with the chicken. Let this simmer on the back part of the stove for a few minutes, stirring it constantly to keep the cream from scorching. When the batter has thickened to about the consistency of custard, pour from the saucepan into a shallow pan or dish to cool. When cold and stiff fashion it in balls or flat cakes, dip in egg batter and in bread or cracker crumbs, and fry in hot fat.

**CLEAR SOUP.**—Five pounds of clear beef cut from the lower part of the round, five quarts cold water; cut the beef into small pieces, add the water and let it come to a boil gradually; skim carefully and set where it will keep at the boiling point eight or ten hours; strain and set away to cool. In the morning skim off all the fat, pour the soup into a kettle, being careful to keep back the sediment. Put into the soup one onion, one stalk celery, two sprigs each parsley, thyme and summer savory, two leaves sage, two bay leaves, twelve peppercorns, six whole cloves; boil gently twenty minutes, strain through a napkin, first seasoning with salt and pepper to taste; tie the herbs together before putting in the soup.

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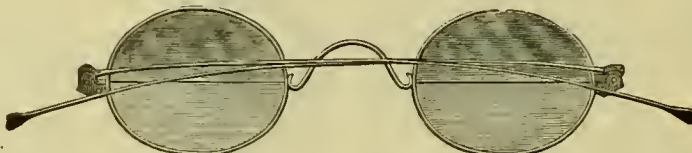
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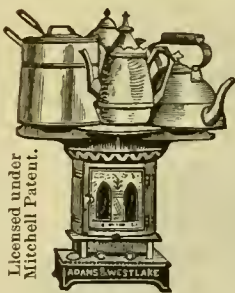
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**HINTS FOR FLOWER GARDENING.**

Plant out biennials sown last year.

Commence pruning and nailing roses and climbers against walls.

Plant out layered carnations of last year into places where they are to remain.

Any hardy roses may be transplanted, and these will bloom late in the year.

When the plants are two inches high, thin out the weakest, but do not transplant them.

Roll lawn and grass walks. Now is a good time, not later, to plant box and cerastium edgings.

Prepare ground in a warm corner for sowing ten-week stocks; if the weather be mild, these may be sown now.

To have a succession of flowers on the briars and roses, it is only necessary to leave some of the trees and bushes unpruned till April.

In the early part of April transplant biennials (two-year-old plants)—sweet-williams, wall-flowers, columbines, rose campions, everlasting sunflowers, and fox-gloves.

Sweet peas should be sown early in April, and round and upon them strewed a circle of sharp sand, to keep off worms and insects. If peas, beans, and seeds are plunged for half an hour in cold water, the imperfect will float and the good sink.

**PANSY BEDS OR BORDERS OF PANSIES.**—Select plants with five or six branches to each, and peg them into the ground at equal distances, leaving about two inches of the top part of the branch above the ground. Sow pansy seed for next year, polyanthus seed also.

April may be termed the planting and sowing month. Evergreens cannot be moved at a better period. Deciduous flowering shrubs, such as lose their leaves in winter, may be removed or planted—Syringas, roses, honeysuckles, mezerions, laburnums, lilacs, jasmines, (yellow and white), Guelder roses, double cherry, double almond, kalmias, rhododendrons, and azalias.

Hybrid China roses will not bear the knife, for if pruned as other hybrids, they will scarcely put forth a flower. The shoots should be left nearly their full length, merely cutting the tips and thinning other shoots. In pruning, cut close to the bud. Sweet-briars and Austrian-briars to be pruned in a similar manner. The sweet-briar blossom is a lovely pink color; the Austrian is red or yellow inside the petals, and the reverse on the outside.

Roses.—Cut back the shoots of moss and Provence roses to three or four buds. Hybrid perpetuals—but not China roses—and other hybrids, that is, roses budded on other roses, raised from two different kinds, the strong shoots of these to be cut within six or eight buds from the bottom, removing all the small sprays and cross branches and spurs which last season produced blossom, leaving the shoots at regular distances, and cut close to a bud.

**MANNER OF SOWING FINE SEED.**—Scratch a little of the earth off the top to one side, then sprinkle in the seed, not too thickly—half an inch is sufficiently deep for small seed—now cover it lightly with the earth that was taken from the top, but avoid covering it too deeply. The larger kinds, as mallows, lupins, and sunflowers, and other flowers of a similar nature, should have only three seeds sown in a patch, and be not more than one inch in depth in the earth.

Hardy annuals which have sown their own seeds, bloom earlier than seed sown in April. Self-sown seed are independent, sturdy, and self-sustaining, but will not bear transplanting any more than those which are not self-sown. Thin the young plants, but do not transplant them. All hardy annuals should be sown, at the latest, in April—this according to the mildness or severity of the season. Each kind to be sown in a different patch, in properly-prepared earth, light, and friable—that is, well-dug, and with liberal allowance of leaf-mold and a third part of sand.

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COLLARS AND CUFFS.****POINTS:**

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which have been planted by some growers for 45 years. They do not have the largest Seed farms, warehouses or business in the country, nor do they offer fictitiously valued collections of Seeds, containing varieties of little value to the planter. They cater to the practical consumer who wishes value for the money expended. Dreer's Garden Calendar for 1883, offering everything for the Garden and Farm, mailed free. **HENRY A. DREER SEED GROWER, PHILADELPHIA.**

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## FARM AND GARDEN.

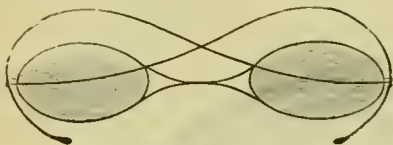
**SALTED PORK.**—Many a man has had pork fail to keep properly, for the simple reason that it was salted in a frozen condition. Frozen meat—whether mutton, pork or beef—will not properly assimilate the salt, and cannot be depended on to keep in hot weather.

**TOBACCO.**—By vaporizing two quarts of tobacco juice over a slow fire, Baron Rothschild's gardener, at Paris, destroys all the troublesome insects that may be contained in the hot-house in which the operation is performed. He considers the remedy infallible, and says it rarely injures the tenderest plants.

**TO PROTECT FARM TOOLS.**—An excellent preparation for the preservation of the iron work of farm implements, may be made by the slow melting together of six or eight parts of lard to one of resin, stirring till cool. This remains semi-fluid, always ready for use, the resin preventing rancidity, and supplying an air-tight film. Rubbed on a bright surface ever so thinly it protects and preserves the polish most effectually.

**THE CULTIVATION OF CELERY.**—Dwarf celery should always be planted on the level surface of the ground. The large varieties may be grown in shallow trenches from four to six inches below the surface. Better success will be attained, and with less labor, by sowing the seed where the celery is to be grown, than by sowing in a seed-bed and transplanting the plants to shallow drills or trenches. The benefits arising from this method of culture are numerous.

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"A CUP OF TEA"

FROM THE PICTURE BY C. E. PERUGINI



1883

# Strawbridge & Clothier's Quarterly

Vol. 2.

SUMMER, 1883.

No. 2.

## TOILET FOR A GARDEN PARTY.

SUMMER at the seashore and in the country, is the appropriate season for the display of brilliant colors and picturesque effects in costumes. In England the most elegant toilets are seen at large garden parties, given at their country homes by the gentry and nobility. The fashion of giving garden parties, is greatly on the increase in this country, and the facilities for giving these entertainments are even greater here than there. Parisian toilets scarcely accord with the unsophisticated tints of nature's floral adornments. Airy material, such as batiste, lawn, crepe de chine, and the new sateens, are more in harmony with the charming tints of a summer landscape. The pretty faces of fair guests never look more bewitching, than when arrayed in gauzy, cream-white material; looped here and there with bows of pink or blue ribbon, with perhaps a cluster of natural roses, or a spray of woodbine or of scarlet geranium in the hair; while wandering among the flowering shrubs and trailing plants of an old fashioned garden; or when dressed in a picturesque Watteau toilet, made up of a selection from among the beautiful designs and colors in the new sateens.

A very pretty and effective summer toilet is shown in our illustration. The dress is of cream-tinted nun's veiling, finished on the lower edge of the skirt with a fine knife-pleating. The bodice is cut square in the neck, and outlined by a lace ruche. The graceful fichu is of foulard satin, in gay floral design; and is edged with two rows of cream-tinted Spanish lace. The sleeves are high on the shoulders; they reach to the elbows and are finished with full ruffles of the lace. The square apron front of the nun's veiling, is finished on the lower edge with a band of embroidery in oriental colors. Flots of ribbon of a deep blue shade

ornament the dress and apron. The basket is lined with blue surah, and is ornamented with a lambrequin-shape drapery of blue satin, handsomely embroidered in the new arrasene stitch, in floral design, with gay colored silks. The hat is of basket braid, with flat crown and wide drooping brim, faced with myrtle green velvet; and a mixture of wild flowers and leaves is placed in front of the crown. Long ecru tinted silk

gloves with embroidered backs, are worn with this costume.

The figured and plain sateens, now so much in vogue, would make-up fashionably and economically into this summer dress. Any color or tint desired might be used, and the basket could be trimmed to harmonize in shade with the dress. The apron might be made of plain sateen, the band made of the figured goods, and the fichu of the same. Some of the new heliotrope and Danube-blue tints would be perfectly lovely for this purpose. Young ladies of æsthetic tendencies will no doubt affect this rural and poetic toilet.

Nun's veiling is considered one of the most desirable fabrics for out-door summer wear, as it is light and cool, and does not wrinkle easily. It makes up prettily with surah or foulard of a contrasting color, and the most appropriate style of trimming is lace; that is, when a stylish toilet is required; otherwise, use pleatings or folds of surah or bands of figured foulard, for the trimming. Ladies who are fond of a variety in summer dress, will find cool and becoming fabrics of batiste and sateen. They come in innumerable colors, tints, and designs; so that every style and complexion can have made-up suitable and becoming toilets, at comparatively small expense.

The very quaint and picturesque Watteau style is most appropriate for making-up the figured cotton fabrics of this season. Any lady with a taste for home dress-making, can easily arrange the draping and the ornamentation in a most effective and becoming manner.

Natural flowers are worn in profusion in the country during the season when they can be had for the cutting; and, when possible, those are gathered that match with those designed upon the costume.

There never was a season when so many lovely fabrics were shown for summer wear, and in such a variety of delicate shades, only requiring artistic taste in the combination and trimming to render them, when made up into costumes, perfectly irresistible.

F. E. BENEDICT,





## THE ART OF MENDING.

**P**IECING and patching, and twisting and turning, play an important part in domestic economy. As long as there are children in the family, clothes will be torn and stockings will be broken into holes; as long as the small boy exists, pantaloons, however stout, will be worn out at the knees; as long as there are men, shirt bosoms will break apart and buttons be missing with provoking regularity. Elderly women declare that mending is one of the lost arts, and tell how girls were taught to sew when they were young. Nevertheless, the mending must be done; and if the girls do not learn how to do it, the women must.

Putting on a patch is not as simple a thing as it appears to be to the uninitiated. To set properly, a patch must be put on "just so"; with every thread straight to the line. Measure the size of the hole which the patch is to cover, and allow a margin of about two inches all around the hole where the cloth is worn thin, or else the patch will soon break away, and your labor be lost. Lay the patch down smoothly on the wrong side of the garment; taking care that thread runs with thread, and that patch and garment are cut the same way of the cloth. Baste carefully, and hem down the edges on the wrong side; taking care not to draw the work. Then turn the garment on the right side, and cut the hole square, trimming off all the ragged edges and making a tiny diagonal slit at each corner; baste around the aperture, turn the edges in, and hem down the patch by a thread. If this is properly done, the patch will set as though it had grown there. Patches on sheets, drawers, etc., may be neatly basted, and stitched on the sewing machine; but where a very nice piece of work is desired, the sewing should be done by hand. In figured materials, be careful to have the figures in the garment and in the patch match exactly; and on striped fabrics, every stripe should hit precisely. A skillful needlewoman will put on a patch so neatly that close inspection will be required to detect it. When very careful mending is to be done, a better plan is, to fit-in a piece by folding down the edges of the hole and of the piece which is to fill it, and overrun them together, with very fine stitches on the wrong side; doing one side at a time, and basting with exactness, before the over-seaming is done.

In mending pantaloons, it is better to piece the legs than to patch the knees, provided that you have enough material for the purpose. This is done by ripping up both seams of the leg, cutting off the worn part, and stitching on new bottoms to the legs; taking care to match stripes or invisible plaids perfectly; then press the seams and stitch up again. By this means the mend will be far less apparent than by any other mode. In darning a rent, put underneath a piece that matches, and draw the edges of the tear as closely together as possible, without pulling; baste smoothly

and darn back and forth with fine, even stitches, taking care not to pucker the darn. The orthodox rule is, to count the threads, taking two and missing one; but this is really unnecessary pains, unless the bit of mending be on something very precious indeed. The thread for the purpose should be very fine. Ordinary sewing silk, split and waxed, answers admirably; the fine twisted threads of silk Hernani are excellent, and our grandmothers executed exquisite darns with strands of hair from the human head. The braids of sewing silk, in many shades, plaited together, are a convenient possession, and will often come into use, when a few threads of any color are required for mending with.

In mending gloves, let the silk match the color as nearly as possible, and overseam, for a rip; for a tear, button-hole stitch closely around the edges of the hole, once, twice, or thrice, as the size of the tear may demand; then join together with button-hole, stitches; thus filling up the hole, and strengthening the edges of the rent.

It is best to send valuable lace to professional lace-workers to be mended; but if you prefer to undertake the task yourself, and are not versed in lace stitches, put a bit of fine Brussels net of lace to match, under the hole, and hem the patch on both sides with invisible stitches, using finest cotton.

When darning stockings, leave a small loop at each end of the thread, for the stocking will stretch and the thread will not, and in filling up do so closely, but not heavily, taking up and leaving alternate threads. A good deal may be saved by cutting down for the children's use, silk and Lisle thread stockings which their elders have out-worn. Where this is done, the seams should be sewed up by hand, for the sewing machine cuts the threads, and they break away very soon.

When shirt bosoms break, stitch a narrow linen tape down the yielding seam, on the right side; or, if the bosom is in several pleats, line the front from armhole to armhole, and darn the breaks. Before doing this, have all the starch washed out, or the darning will be a difficult matter. Never use strong new cotton cloth for patching old linen; worn cloth is best, or cheap, thin, domestic cloth, with the starch washed out. When the cuffs rub out at the edges, turn them in, and stitch neatly on the sewing machine. When the neck-bands break, put on new ones; a ragged neckband, stiffly starched, is absolute torture to the wearer. When white skirts fray-out on the edge, a new ruffle will make them as good as ever, and putting it on is scarcely an hour's work on the sewing machine. Sheets wear thin first in the middle; to mend them, tear them down through the centre, and stitch the outside edges up together, with a flat seam; then patch and hem the torn sides. If very badly worn, take out the middle part altogether; making either one sheet for a single bed, or two for a crib. When pillow cases begin to split, make new ones and take the old ones for clean rags, always needed in a household. Never throw away a scrap of flannel or linen. Have the starch washed out of the latter, and keep both where they may be easily got at, in case of sickness. If your supply grows unnecessarily large for the needs of your own household, the

hospitals will be glad of all you can spare.

Darn table linen as neatly as possible, with fine linen thread; and when table cloths are past mending, cut them down into tray cloths or napkins for common use. Worn-out napkins are useful only as old linen. When merino underwear breaks, darn it as you do stockings; and bind anew with flannel binding, when edges fray. The worn edges of coat sleeves are best bound with coat binding; the bottom of pantaloons-legs should be turned-in on both edges, basted, and neatly overseamed.

In mending dresses, a great deal depends upon the ingenuity of the needle-woman. A bit of trimming may easily serve as a patch upon occasion. Thus, a puff around the elbow may cover up a hole in an ornamental way; or a deep cuff may serve the same purpose lower down. A plastron will cover a worn front, and so on.

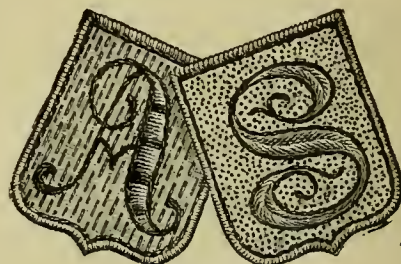
When you darn a rent in cloth or cashmere, dampen and press the darn when done; indeed, mending of all kinds is improved by careful pressing.

If sewing on buttons with holes through them, lay a pin over the button, so that at every stitch the thread will take in both pin and button. When the needle has been passed through the button as often as necessary, draw the pin out, and wrap the thread around three or four times, between the button and the cloth, forming a sort of neck to the button. Sew a double button on boys' pantaloons, one on each side of the goods. In sewing on buttons from underneath, the stitches should be taken horizontally, not perpendicularly, in order to avoid drawing the front. It is much the neater way to let the knot come on top, under the button, where it is hidden, than to put it on the wrong side of the garment.

As a stitch in time saves nine, when the clothes come in from the wash look them over carefully, and replace all missing buttons and broken strings at once, and lay aside more elaborate mending, to be done at the earliest moment; making it an inflexible rule, never to put away a torn garment until it has been mended. If that course is pursued, it will save you a great deal of worry and annoyance at inopportune times.

MRS. M. P. HANDY.

## MONOGRAMS.



Monograms make very pretty corner-pieces for handkerchiefs having colored borders.

The example shown in the illustration given above, is, two shields, one lying lightly over the other; the one bearing the initial of the christian name, and the other that of the surname.

The lower one is embroidered with red and white, and the upper one with blue and white.

EMILY B.



PARASOL COVER.



**P**ARASOL covers are as useful as they are ornamental. By their means parasols or sunshades that have grown faded or shabby, can be converted into handsome articles.

It is not the renovation of something old, but the production of something new.

The cost of lace parasol covers need not deter those who appreciate their beauty; for a good needlewoman can overcome this obstacle by having one of her own handiwork, which can be made at a very small expense.

The illustration which is given on this page, is a suggestion for the style of a parasol cover. This cover requires two kinds of feather braid. The set edge, the dragonflies, butterflies, and bugs are outlined with the braid. The fine braid is darned into the bobbinet, and the pattern is then filled in with various lace-stitches. The edge is finished with fine looping. This will be found to repay for the labor much better than most kinds of fancy work. A parasol or sunshade, having a cover of Irish lace like the one here described, makes a attractive addition to a lady's costume

MILLCENT.

EMBROIDERED LINENS  
FOR SUMMER USE.

A summer bed-spread may be made of fine creamy crash, for which a suitable decoration is an outline design of poppies in Indian red washing silk, or crewels; the flowers, seed-vessels, and foliage should be powdered over the whole surface, connected by stiff, conventional, or flowing stem-work. Finish by a border of drawn-work over a band of Turkey-red. The drawn-work may be simply in the creamy threads of the crash or ornamented by colors of the design. Pillow shams should match where the thread is not long enough to pass up over the pillows.

A simple and very charming decoration for spread and shams is a geometrical band of cross-stitch in red or blue silk, or ingrain cotton between narrow borders of drawn-work, or antique lace insertions. Fine linen is worthy of silk embroidery, but crewel-work finely wrought in etching stitch and delicate varieties of other stitches is highly ornamental. A greater variety of tints is allowable on light grounds, such as cream white, lemon white, and pale ecru, than on dark grounds. Old-gold grounds take dull blues, dull reds, and dull greens. Where solid embroidery is preferred the satin stitch is to be recommended for the beauty of its finish.

A toilet set may be composed of fine white linen ornamented by drawn-work displayed over a lining of pale blue silk and by coral-like sprays of feather-stitch in pale blue filoselle worked in each block, the blocks in the bureau mats and pin-cushion cover being made by a horizontal and perpendicular band of drawn-work through the middle of the piece, thus leaving blocks of plain surface for embroidery. The bureau spread can show similar decoration at each end; the finish being composed of Torchon lace.

Fine satin jean finger-bowl mats, napkins, tray, and table cloths with borders in outline damask patterns and deep fringes, are embroidered to advantage, by following the outlines of the damask borders in etching stitch with washing bobbin silks in red and blue, or red and black, and embroidering a bunch of strawberries and blossoms in the corners; or fruit, flowers, lunch or five o'clock tea set is the result. Cream colored and gray momie sets with canvas borders for cross-stitch,

sofa-backs, and may be associated with linen scryms and other linen fabrics for border decoration. Turkish embroideries are largely utilized and form admirable borders, their low tones of reds, greens, blues, and touches of gold showing with good effect in combination with the soft grays, creams, and ecru tints of linen fabrics.

An inexpensive piano cover for summer use may be made of fine ecru linen, of a light or dark tint, showing a border a finger-deep of Turkey-red or blue denim between bands of drawn-work, ornamented in twist stitch, and point de reprise wheel and star work, in red or blue bobbin silks according to color of border. The red or blue border may be left plain, but will appear more ornamental if embroidered with some pretty running border design in Kensington stitch, or satin stitch, in which case, omit association of color other than ground color with the drawn-work bands. Old-gold or dull red will look well on a blue denim band; dull blue and black or yellow embroidery on Turkey-red. For an upright piano a band of blue denim across the front will look well worked in outline in gold color silk, with a design showing Greek maidens dancing hand in hand, or a procession of chubby child-musicians playing on reeds and double flutes. Enclose with a heading of drawn-work or narrow Greek fret-work design in cross stitch and edge with raveled fringe.

F. E. F.

COLLECTING BUTTERFLIES.

The necessary requisites for the collector, are some netting boards, a net, a killing bottle, store box, collecting box, and some pins. The best time for butterflies is between eleven in the morning and three in the afternoon. But high-fliers, like Purple Emperor, fly lower after three o'clock than in the middle of the day. Hot, sunny days bring out the butterflies in the greatest profusion; but this is not always the case with moths. To make a good sugaring mixture, take half a pint of beer, a quarter of a pound of sugar, and the same of treacle; boil together until the sugar is dissolved, and when cool add half a gill of rum. Apply this mixture to the trunks of trees in streaks about two inches wide. Having sugared a sufficient number of trees, the entomologist goes from one to another with a lantern and killing bottle, and captures those insects which he requires. The number of moths which can be caught in an evening by the process of sugaring is often enormous.

Having caught a butterfly or moth and killed it, fasten it into the collecting box by sticking a pin through its side. By adopting this plan the insect's back is uninjured as the hole at the side is not seen when the insect is set out. Besides, by pinning them through the side, several insects can be placed on one pin, thus enabling the box to hold more than if each insect were pinned out separately.

AMOS QUIN.

and pretty ready-made fringes, are now in use and are easily and inexpensively decorated. Fine twill creamy linen for table cloths, white, cream, and gray canvas showing a silken lustre, are among linen fabrics for table and buffet spreads. These are charmingly decorated by bands of drawn-work under which are laid bands of plush. Decorate the ends of table and buffet spreads, and also the middle of the table cloth; and enclose the central drawn-work by borders of silk embroidery in satin stitch or cross stitch, or an old English border in colors in Kensington stitch. The cream or gray canvas for an ordinary table-cover should show an all-over design in outline and a border of same motif. "Tuile d'or," a new linen fabric, shows a gold thread running up and down its ecru ground; it needs no other decoration than drawn-work and its own threads raveled and knotted for fringes; it forms charming chair-backs and







### LAWN TENNIS.

**M**OST graceful and delightful game, is lawn tennis. Every year it becomes more fashionable in the best circles. No more pleasant and healthful exercise can be had; and nothing in the way of movement shows a fine figure and good carriage to better advantage.

The game is played with balls and rackets, on each side of a net, stretched vertically with the horizon, between two posts, as here shown. The lawn tennis court is 30 feet wide, and 78 feet long. The net divides this into two equal parts. The height of the net at the posts is 4 feet, and in the centre 3 feet. A diagram of the lawn tennis ground is given on the opposite page.

Firm, heavy turf is usually chosen for the lawn-tennis ground in this country; but any

hard, level surface will answer. At grand country houses in England tennis courts are built of concrete; with the lines marked-off by white bricks set in, or else painted on the concrete; the whole being under a pavilion, in which the game may be played in the rain as well as in the sunshine. Whitewash is the best thing for marking-off the lines on turf; because it can be plainly seen, and it does not injure the grass.

According to the rules of the National Lawn Tennis Association, the game may be played either by two, three, or four persons. The players stand on opposite sides of the net. The player who first delivers the ball is called the server; his adversary is called the striker-out. The right to serve or play first, is decided by lots. While serving the ball, the server must stand with one foot outside, the other inside or upon the base line of the court. He must first serve from the right court, next from the left, and so on, alternately. Holding the racket in one hand and the ball in the other, the server tosses the ball, and, while it is in the air, strikes it with the racket, sending it over the net with sufficient force to make it fall within or upon the service line of the court, diagonally opposite to that from which it was served. If the ball does not pass the net, or if it drops out

of court or in the wrong court, or the server does not stand as directed, it is a fault, and cannot be taken. After a fault, the server serves again, and two faults lose a stroke.

If the ball has been properly served, the service is called good, and the striker-out returns the ball; that is, he plays it back over the net, after it has touched the ground, striking it as it rebounds. The service must not be volleyed; that is, taken before the ball touches the ground. The ball, when returned, must fall in the court, or on any of the external lines. The server then returns the ball, and the game continues until the player fails to send it over the net, or it drops outside of the proper line, or in the wrong court.

The server wins a stroke if the striker-out volleys the service, or fails to return the service, or if he returns it so that it drops outside of any of the external boundary lines of the court.

The striker-out wins a stroke if the server makes two consecutive faults; if he fails to return the ball in play, or if he returns it so that it drops outside of any of the boundary lines.

Either player loses a stroke if he touches the ball in play more than once, in returning it; or if the ball, after a good service, touches him, or anything about him,



except his racket. Also, a player loses a stroke if he touches the net, or any of its supports, while the ball is in play; or if he volleys the ball.

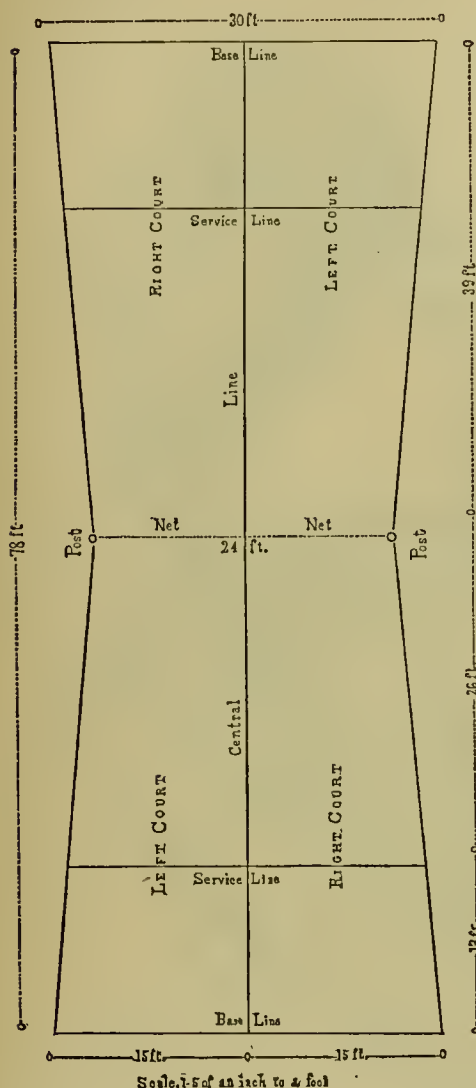


DIAGRAM OF THE LAWN TENNIS GROUND.

Any player who wishes to become an expert at lawn tennis must master the rules thoroughly; after that, practice is all that is needed.

The best English authorities place great stress on holding the racket open; that is, with the striking face somewhat upwards.

In counting the game, the first stroke scores fifteen for that player; when his second stroke is won, the score stands 30 for that player; at the third stroke, the score is called 40; and the fourth stroke is scored game.

If both players have won three strokes, the score is called deuce, and the player who wins the next stroke scores the advantage. If the same player wins the next stroke also, the game is his; but if his opponent wins it, the game again stands at deuce, and is not decided until one of the players wins the two strokes immediately following the score of deuce, when the game is won by that player.

The player who first wins six games wins a set; unless both players win five games, when the score is called games-all, and two games consecutively won by one of the players, are necessary in order to win the set; unless there be a mutual agreement

that the first game won after arriving at games-all shall decide the set.

#### COSTUME FOR LAWN TENNIS.

The dress worn for lawn tennis should be such as would give perfect freedom of movement. The ladies of Portugal play the game in a costume like a bathing dress; but this does not suit English or American taste. A sailor suit, or a Jersey with plain, round skirt, makes an admirable dress for lawn tennis. The fishwife's or washerwoman's tunic, makes a good drapery for the dress; and serves, at the same time, as an apron.

Very pretty costumes may be made of unbleached muslin, with trimmings of Turkey red; the waist being a loose blouse. A combination of black and small-check shepherd's plaid in olive green, with gold-color pipings; or gray, with cardinal, will be found very effective.

Lawn tennis aprons are made of cream and colored sateens, crash, gingham and Turkey-red cotton.

Very elegant costumes are of fine wool, embroidered with rackets, balls, and nets in bright color silks. Some very pretty dresses, made in London for lawn tennis, are of cream cashmere, with daisies and ferns embroidered on colored silks; the flowers, yellow, with brown centres; and the ferns, golden green. The embroidery on one dress edges the tunic; a bouquet is on one shoulder, and a smaller one on each cuff. Another dress is made with a plain underskirt, edged with a pleating four inches deep. Above this are divisions marked by brown feather-stitch, in which are detached flowers and fern leaves. A short tunic is drawn well away from the front, and allowed to fall long at the back. The facing is brown silk; the bodice very full, and shirred around the neck in Mother Hubbard style; and there is a band round the waist, with a pocket on one side that is lined with silk and embroidered with a bouquet. The sleeves are full at the shoulders, shirred below, and tight at the wrists; with embroidery on the cuffs. The hat to be worn with this artistic costume, is of cream cashmere, lined with brown silk, and trimmed with ferns and daisies in lace.

Sateens, profusely trimmed with lace, with hats all of lace; the flowers on the hat matching those on the sateen, are very stylish. Zephyr gingham in robes, plain and striped, make charming and inexpensive costumes.

The All-England Club prescribes, for hard play, dresses having perfectly plain skirts, with a length of the material arranged as a scarf across the front, with all the drapery on the left side, and a pouch, or pocket, fastened to the scarf on the right side. The bodice is full and loose, with a rather wide belt. Such a dress may be made of any fabric; flannel, bunting, cashmere, or gingham.

Dark blue Jerseys, with skirt of blue or striped flannel, are very pretty; indeed, the Jersey bids fair to be, more than any other, the corsage for lawn tennis costumes.

A few gentlemen players wear broad, flat shoes, with low heels and rough soles, but such shoes are too unbecoming to be popular with ladies.

MRS. M. P. HANDY.

border is formed into a pretty scallop, by the alternation of the long and short loops. The number of loops also remains the same throughout. Mrs. N.

#### CHARCOAL SKETCHES.

If you wish to transcribe on paper the impression made on your mind by the bit of landscape, sky, and water before you, the most popular material for a black-and-white sketch is charcoal. For broad impressions from nature requiring large, simple, and quiet treatment, there is little doubt of the superiority of charcoal. When cleverly handled this medium has all the delicacy and power that is obtainable with the aid of black and white paint. The object paramount to all others in sketching from nature, is to put that particular bit of nature on paper as nearly as possible as it looks to you, regardless of how it may look to others. The masses are treated with the broad side of the charcoal, put on without hesitation; the delicate tones are blended with the finger; and precision is obtained by the sharp point of charcoal.

One of the principal advantages of charcoal and pen-work for sketches from nature is that it is easily utilized for illustration by the photo-engraving process; the pencil often giving gray lines that are not capable of re-production by the camera. Some splendid drawings are sometimes made with several materials, such as charcoal, crayon, and penwork together; as for example, a delicate sky can be produced by charcoal put on with the thumb, broad masses of dark with crayon, and detail such as foreground or figures, with the pen.

Think only of the object, and strive to reproduce it; this will cause you to invent modes of your own. Remember that each particular point must bear proper relation to the whole. Look at your nature for a moment with eyelids partially closed; then submit your drawing to the same test, so that each mass bears the proper relation to the others, and then to the ensemble. Turn your study upside down, and see if the distance recedes as it should, and that the values are correct. Get up from your work, and study it at a distance. If it is not in value take it out, and begin again. Look carefully that in rendering the detail you do not compromise the value of the masses.

Charcoal is excellent for cloudy skies, so that by skillful hands their quality of softness in contour, and their delicacy in light and shade can be imitated with wonderful fidelity. In a good charcoal sky the lights are never hard nor the shades heavy; we see in and about the clouds, which melt into each other or stand in bolder relief, exactly as seen in nature. It is well to remember that a cloudy or smoky sky is better within the means of charcoal than is a clear sky.

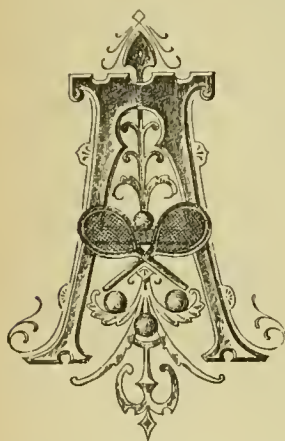
A bottle of fixatif and an atomizer must accompany any one sketching in charcoal, as the drawings are so perishable, they must be fixed immediately if one would preserve them.

Clean erasures are made with the soft part of a piece of bread, that is a little stale, which has been moulded between the fingers so as to obtain a point. DAVID LEE.





LAWN TENNIS.



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the other, to give to the whole bunch a fuller, fluffier effect.

To curl an ostrich feather, hang it over the stove or register, so that it will receive a strong current of heat.

Let it hang until all the vanes separate. Then begin at the stem, and pull out every vane, drawing it between a dull scissors-blade and the thumb. Allow the curl to flow towards the point of the feather. Having pulled all the vanes, again hang the plume in the heat for an hour or two. This process, though effectual, must be done with caution, as it is hard on the feather. Moderate pulling is sufficient to curl the feather without scraping off the fuzz.

Good lace, thread or guipure, which has become too much worn to look well on a dress or cloak, answers nicely for a hat when gathered and wrinkled, so that all of the beauty and none of the defects will show. The same may be said of old silk, which, when held out straight, appears thin and streaked, but when shirred, looks charming. I once trimmed a hat with an old parasol cover, and all admired it; but no one guessed the material.

A glittering arrow stuck through the trimming of an otherwise dull chapeau sometimes transforms it into a marvel of elegance. Many a bewitchingly becoming bonnet, when it is analyzed, is simply a plain black straw foundation; a

Except for dressy wear, ostrich feathers are to be avoided, as it is difficult to keep them nicely curled; and nothing looks worse than a stringy feather. Wings, feather-bands, birds, heads of owls, and the like, can be worn again and again, in all seasons and in all weathers, without serious injury. Nothing will be found more serviceable than these for trimming small bonnets, turbans, and hats, intended for ordinary wear. Before fastening a bird's breast on a hat or bonnet, take a needle and a long thread, and sew the breast through and through; thus keeping the feathers from ruffling up or breaking off. With the point of the needle pull the ends of the feathers over the stitches. This will secure it against rain or dampness, for very often when the breast becomes wet the gum which fastens the feathers together dissolves, and the breast falls apart.

When you buy ostrich plumes or tips, get real ones; avoiding the pieced ones, known as "made feathers," or "stumps." Stitches along the stem, however, are not now signs of a pieced feather; for in the present fashionable "French tips," two whole tips are sewed together, one above



voluminous scarf of soft, neutral-tinted silk; and, lighting it all up with the radiance of a star, a golden dagger, or butterfly. Perhaps this last may be the only new article on the hat; the straw foundation may be an old bonnet, dyed or cut down; and the silk scarf, a partly-worn handkerchief or a remnant of dress trimming.

A hat goes out of style, or becomes unsuitable, sooner than almost any other article of dress. There are displayed, every season, cheap hats, which no one expects will last until next year. But these can be made to look just as elegant as expensive ones; for, after all, the hat is nothing, the trimming everything. I have seen a twenty-five cent straw hat so decorated with handsome velvet, feathers, and flowers, that it looked many times more costly than it really was.

Save the pieces of black velvet from old bonnets or dress trimmings. Any hat may be bound or faced with black velvet; and a hat trimmed with it is always in vogue.

To steam velvet, lay a wet cloth over the surface of a hot iron, supporting the iron so that it will stand with the surface upward. Hold the velvet over the wet cloth, while the heat of the iron sends the steam upward from the cloth and through the velvet, causing the pile to rise.

The prevailing fancy this season being for yellow, pansies, cuckoos, sunflowers, and poor, neglected dandelions, will be found advantageous by a brunette, in trimming her hat or bonnet. A dark, sombre-hued hat, lighted up with these, will be exceedingly becoming to her.

Leghorn or chip hats are really the cheapest to buy, for they can be pressed and done over as long as a shred remains, and still be pretty and look like new.

To clean a white Leghorn or straw hat which has become yellow by constant wear in the sun: scrub with lakewarm water and borax soap; then, while the hat is still wet, press into the shape desired, and cover thickly with powdered sulphur; then let it bleach for six or eight hours; after which, brush all the sulphur off, and the hat will be clean and white, looking equal to new.

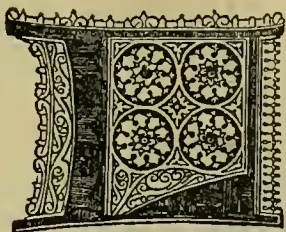
In dyeing straw hats black, in order to obtain a level color, a solution of gluten is added to a lye of soda, which is allowed to stand for twenty-four hours, and is then filtered. The hats are steeped for twelve hours in the clear liquid. The straw is thus freed from grease, and the mordants of nitrate, sulphate, or acetate of iron, as well as the decoction of logwood mixed with sumac or galls, is very evenly taken up by the fibre. A slight addition of bichromate of potash improves the tone of the dye, and the goods are finished with gum or gelatine.

DORA HARVEY COXEY.

AN ELEGANT SOFA CUSHION on the upper side shows two strips of rich goods, a sea-green satin and shrimp-pink plush joined together. The centre decoration is a design of clustered raised flowers, appliqued and encircled with a narrow piece of lace, carefully gathered. Across each corner is traced an antique pattern of scroll-work, wrought with gold and silver cords intermingled; the same twisted together making an excellent finish to the edge. The back of the cushion is plain satin.

D.

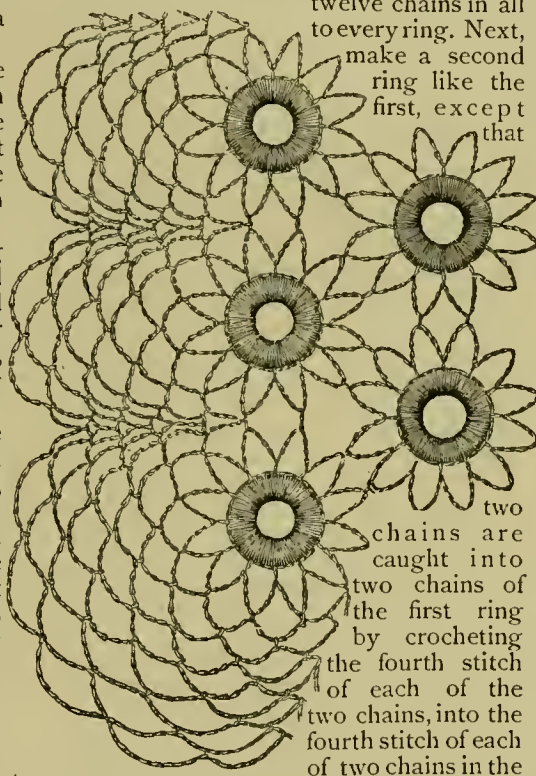
## NEW GERMAN TIDY.



RIGHT and lace-like is the German tidy, the pattern of which we illustrate below. It is entirely new in this country, having just been received from Germany. It appears intricate; but anyone following our directions, helped by the illustration, will be able to make this tidy.

Having a fine crochet needle and a spool of No. 50 cotton or linen thread, make a ring of soft cord about the size of a silver five cent piece, and over this foundation crochet forty-eight long stitches, making a solid ring. Into every fourth stitch of this ring catch a chain of seven stitches, making

twelve chains in all to every ring. Next, make a second ring like the first, except that



two chains are caught into two chains of the first ring by crocheting the fourth stitch of each of the two chains, into the fourth stitch of each of two chains in the finished ring. Repeat this for each chain. Make rings, joining them together by the chains in the same way, till ninety-one rings are joined. The tidy will now be hexagonal in shape, with six rings on each side.

To make the border, crochet loops of seven chain-stitches, and catch each loop, into one of the chains hanging from the outside rings. There must be four loose chains on every outside ring, except every fifth, or corner, ring, which will have six uncaught chains or loops. Also catch one loop into the short stitch which catches each two chain stitch loops from rings together on the outside row. To do the second row of the border, make chains of seven stitches as before, and catch into each chain of the preceding row, except into the two loops between the rings; and for the chain between these two loops, only three chain stitches must be made. For the third row repeat the first row; for the fourth row repeat the second row; and so on, alternately, till nine rows are crocheted. The number of stitches is never increased or diminished. It will be found that the

border is formed into a pretty scallop, by the alternation of the long and short loops. The number of loops also remains the same throughout.

MRS. N.

## CHARCOAL SKETCHES.

If you wish to transcribe on paper the impression made on your mind by the bit of landscape, sky, and water before you, the most popular material for a black-and-white sketch is charcoal. For broad impressions from nature requiring large, simple, and quiet treatment, there is little doubt of the superiority of charcoal. When cleverly handled this medium has all the delicacy and power that is obtainable with the aid of black and white paint. The object paramount to all others in sketching from nature, is to put that particular bit of nature on paper as nearly as possible as it looks to you, regardless of how it may look to others. The masses are treated with the broad side of the charcoal, put on without hesitation; the delicate tones are blended with the finger; and precision is obtained by the sharp point of charcoal.

One of the principal advantages of charcoal and pen-work for sketches from nature is that it is easily utilized for illustration by the photo-engraving process; the pencil often giving gray lines that are not capable of re-production by the camera. Some splendid drawings are sometimes made with several materials, such as charcoal, crayon, and penwork together; as for example, a delicate sky can be produced by charcoal put on with the thumb, broad masses of dark with crayon, and detail such as foreground or figures, with the pen.

Think only of the object, and strive to reproduce it; this will cause you to invent modes of your own. Remember that each particular point must bear proper relation to the whole. Look at your nature for a moment with eyelids partially closed; then submit your drawing to the same test, so that each mass bears the proper relation to the others, and then to the ensemble. Turn your study upside down, and see if the distance recedes as it should, and that the values are correct. Get up from your work, and study it at a distance. If it is not in value take it out, and begin again. Look carefully that in rendering the detail you do not compromise the value of the masses.

Charcoal is excellent for cloudy skies, so that by skillful hands their quality of softness in contour, and their delicacy in light and shade can be imitated with wonderful fidelity. In a good charcoal sky the lights are never hard nor the shades heavy; we see in and about the clouds, which melt into each other or stand in bolder relief, exactly as seen in nature. It is well to remember that a cloudy or smoky sky is better within the means of charcoal than is a clear sky.

A bottle of fixatif and an atomizer must accompany any one sketching in charcoal, as the drawings are so perishable, they must be fixed immediately if one would preserve them.

Clean erasures are made with the soft part of a piece of bread, that is a little stale, which has been moulded between the fingers so as to obtain a point.

DAVID LEE.



## FANCY WORK BASKET.



THE fancy work basket which we here illustrate, is composed of silk, ribbon, and a knot-work species of macrame lace. The needful preliminary directions for making this lace were

given in the Spring number of the *QUARTERLY*, at page 10. Bearing these directions in mind, the reader can easily work out the following.

One hank of the seine twine will be sufficient for the basket. Attach to the macrame-desk three double foundation cords; the two upper ones an inch apart, the third two-and-a-half inches below the second. Attach to the first foundation-cord 128 single cords, each one yard in length; leaving a quarter of a yard hanging loosely above the upper foundation-cord. Begin the first row at the left-hand side of the desk. With the first two threads make a series of eight knots, four right-hand and four left-hand knots; working a right-hand and a left-hand knot alternately. Take the next two

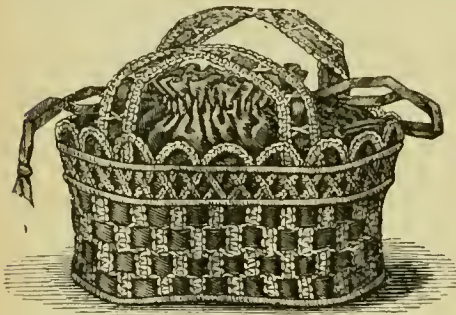


FIG. 1.

cords, and proceed in the same manner; and so continue across the board. Pass all the cords under the second foundation-cord.

Next take the first bunch of knots and lay it diagonally over the second bunch of knots, and then work around the second foundation-cord the threads hanging from each bunch; attaching each thread by a double loop. Pass the third bunch under the fourth; and continue, passing each bunch alternately over and under the one next to it, and looping the threads over the second foundation-cord, until the first row is completed. These diagonal bunches form the row of open diamonds next to the border. The effect of this first row is seen in Figure 2.

The knot used in forming the second row is known as Solomon's-knot. Take the first four threads at the left of the desk, attach the two middle ones to a button on the waist, so that about half-a-yard of the threads will be tightly stretched between the board and the person. Take the loose right-hand thread and throw it over the two middle ones, leaving a large loose loop on the right-hand side; bring the left-hand thread over the portion of the right which has already been passed over the two middle threads, pass the same under the two middle threads, and then through the loose loop made by the right-hand thread on the right-hand side; draw the two threads

tightly in an opposite direction. This will be understood by studying the details in Figure 3. Reverse the process, and so

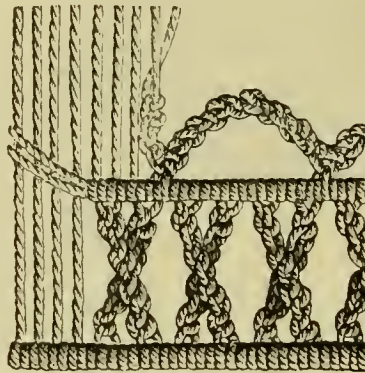


FIG. 2.

continue from right to left and from left to right; forming a series of right-hand and left-hand knots. Finish a group of eight knots. Treat the next four threads in the same manner; and so proceed across the board.

Return to the left of the desk. Of the first four threads take the right-hand thread, and of the second four threads take the left-hand thread; cross them diagonally, and loosely. Work the left-hand thread brought from the second group of four threads as the right-hand thread of the first group; and, the right-hand thread brought from the first group as the left-hand thread of the second. By this means we have the single crossing threads seen between the solid groups in Figure 3. Having crossed the threads, work beneath them a series of eight knots as before. Repeat the process across the board, and so continue until four rows of solid groups of eight knots, have been formed, each row separated by a row of crossing threads.

Pass all the hanging threads under the third foundation-cord; attach these to the latter by double loops. Cut off the hanging cords and stitch their raw ends to the under side with a needle. This will complete the second row and constitute the main part of the basket.

The border for the upper part of the basket is made from the fringe of loose threads hanging over the upper edge of the board. Begin at the right-hand of the desk, by knotting the first two threads together in

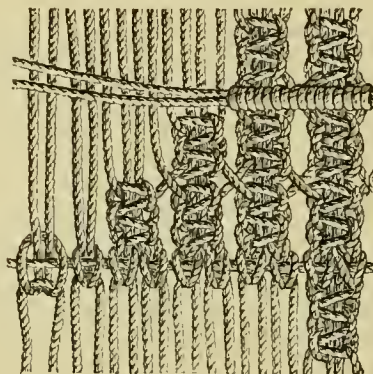


FIG. 3.

a series of alternate right-hand and left-hand knots; making in all fourteen knots. Skip six threads, fasten the two threads hanging from the end of the series of knots just made, around the foundation-cord by a

plain knot, so as to form a scallop; leaving in the row immediately beneath it four of the crossing bunches of knots forming the diamonds. In Figure 2, is given a detail of the scalloped border and of the open diamonds. Having secured the scallop by a knot, cut off the threads closely and with a needle fasten their raw ends underneath the work.

Then of the threads skipped, take the sixth, and take up also the thread immediately succeeding the knot securing the scallop. Knot these two threads together, so as to form another series of fourteen knots. Secure as before, making another scallop; taking care, however, to skip seven threads this time instead of six. In preparing for the next scallop, take the seventh thread of the group of seven threads skipped. So continue across the board; skipping seven threads every time, and taking up the seventh thread of the group of threads skipped.

Now cut off all the skipped threads, close above the first foundation-cord; securing the raw ends beneath the work. This will complete the main part of the basket.

Remove the work from the board, and tie together the two ends of each foundation-cord, on the wrong side of the work; securing them with a needle. Turn the work right side out. By this means the basket is given its circular shape.

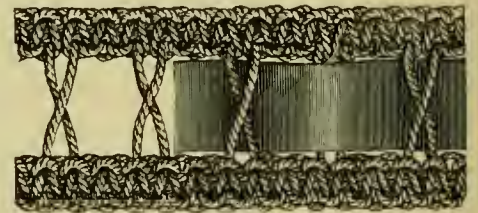


FIG. 4.

To make the handles, attach to the desk one new foundation-cord, and to this fasten by a simple loop, eight cords, each about a yard in length. These eight cords are arranged in groups of four, half-an-inch apart. Begin with the right-hand group, and work a right-hand Solomon's-knot, half-an-inch from the foundation-cord. Make a series of four Solomon's-knots, working alternately from right to left. Then pass to the left-hand group of threads and repeat the process. Next take the left-hand thread of the right-hand group, and the right-hand thread of the left-hand group and cross; preserving a distance of half-an-inch between the groups. Work a second series of four Solomon's-knots immediately beneath each series just made; using the left-hand thread brought from the right-hand group in place of the right-hand thread of the left-hand group; and then, the right-hand thread brought from the left-hand group in place of the left-hand thread of the right-hand group. This will be understood by studying Figure 4. So continue until the work is about ten inches in length, forming an open band, having a solid row of knots on each edge and a series of diagonally-crossing threads in the middle. Then cut it from the foundation-cord.

This will constitute one handle of the basket. Make the second in the same way. Attach the handles to the basket at once.



It will be found that in the completed border there are sixteen scallops; divide these into four groups, and fasten the handles so that there will be four scallops between the ends of the handles all around. Sew the handles to the upper edge of the basket on the wrong side; securely fastening the raw ends of the threads.

As will be seen from our first illustration, ribbon is to be run in the lower part of the basket and in the handles. Five yards of ribbon, half-an-inch wide, will be sufficient for this purpose, and include enough for drawing-strings for the bag. Run the ribbon through the lower part of the basket, so that it will pass over and under every alternate group of knots; thus-forming four rows of alternate blocks of knots and ribbon. Run the ribbon through the handles, so that it will pass over and under the diagonally crossing threads. Fasten the ends of the ribbon so that they will be concealed under the work.

The bag is now to be made and inserted within the basket. Use one-half yard of silk, or one-quarter of a yard of cashmere of any color, provided it is of the same shade as the ribbon. Shape the basket so that the bottom will be either a circle or an ellipse, and cut the bottom of the bag of the same shape, but larger, to allow for the seam. Cut the rectangular part of the bag about ten inches in length, and wide enough to accommodate it to the bottom. Close the seams, and line the bag or not, according to fancy; face the mouth, and make a casing for the ribbon drawing-strings. Then place the bag in the basket, join the two accurately around the bottom, smooth the bag upward, so that it will form a lining for the basket; then secure the former to the latter by close stitches run on the inside through the inner sides of the two upper foundation-cords of the basket; so that the scalloped border will rise above the puffed part of the bag made by pulling up the drawing-strings. The basket is now completed.

MARGARET B. HARVEY.

### DRESS ORNAMENTATION.



**L**ADIES who consider that selecting the trimmings for a costume is a very trifling affair, forget that trimmings improperly chosen will ruin the effect of the richest material and most costly fabric. The style of ornamentation may not be in harmony with the color of the dress, or may not be sufficiently elegant; it may be arranged too elaborately, or perceptibly stunted; or worse than all, the trimming may be so put on as to bring into prominence the defects in the figure of the wearer.

Since the advent of embroidered robes, however, it is a difficult matter for a lady investing in one, to make a mistake in the matter of color or quantity of material; but there is yet room for taste and judgment in the making-up and arranging of the ornamentation.

A lady inclined to embonpoint, requires to be more careful in selecting the style of trimming for a costume than does her slim and graceful sister. It should be remem-

bered that decoration put on crosswise adds to the appearance of width; therefore, perpendicular trimming should be selected by stout ladies. Flounces, when worn by them, should have but little fullness, and flat pleats are always in better taste. Trimmings are subject to the caprices of fashion; but there are staple materials and styles in trimmings, as in dress goods, that are undisturbed by the fickle goddess. And first among these comes a good article of Spanish, Guipure, or French lace.

A good lace trimming never becomes vulgar or *outré*, no matter how elaborately or untastefully arranged; but a better effect is produced by artistic fingers, and with much less quantity of material. Five yards will trim an ordinary dress handsomely; allowing a scant flounce above the trimming on the lower skirt, another on the front breadth of the overskirt, and trimming for a pointed basque, including waist and sleeves.

The open work embroidery, now so fashionable, makes a pretty and durable trimming, especially for summer toilets. Much pleating or gathering is sure to spoil the effect of this garniture, as its great beauty is in the pattern, and would be completely lost if gathered or pleated elaborately. For morning wrappers, this style is peculiarly adapted; also for the white basques and sacques, ladies so much affect in warm weather. The embroideries of gauze materials this season are especially lovely, and are sure to hold sway over the feminine fancy for some time to come; indeed, a handsome piece of embroidery, like lace, will never go entirely out of fashion.

Fringe is always graceful, rich, and becoming; but it is subject to the fickle fancies of *La Mode*. A good silk fringe is always handsome; but its intrinsic value is gone when the style changes. Guimps and passementeries, beaded and otherwise, are subject to the same disadvantage; but they are necessary as headings to laces or other trimming, that would not look finished without something of the kind. Stout ladies should have their lower skirts trimmed with flat box-pleats and scant drapery; while the slim and graceful can puff and flower and bouillon the material, until they attain the plumpness that nature has denied them. It is a difficult matter for even the most inexperienced modiste to vulgarize a slim woman; but very great taste and care is necessary not to do so when the lady is large and fine-looking; then all the talents of the dressmaker are called into play; since a fine figure is more likely to be spoiled in incompetent hands, than those without any figure at all. But even the slim and graceful can be much improved by the style of dress ornamentation. Care should be taken not to skimp the trimming. Let the lace or flounces be as full as the design will permit; place a dainty bow of ribbon, with long loops, here and there; make a soft puffing of the material wherever it is most needed; and let the skirt be wide and gathered full at the waist and hips.

The rule to be observed in all cases is, for the stout lady to stint the trimming as much as possible; while for the slim one, to elaborate it in every artistic and fashionable manner.

F. E. B.



TRAVELING BONNET.

Every lady who has experienced the annoyance and discomfort of the ordinary bonnet when traveling, will be interested in the bonnet here illustrated. This is called the travelers' bonnet, because it has a soft crown, which enables the wearer to lean the head back without crushing the crown.

The material of which this traveling bonnet is made, is black silk. The crown is formed by cutting out an oval-shape figure, twenty inches long and fifteen inches wide. It is gathered all around and placed in a binding three inches wide, which receives a gauze lining. A bias strip of silk, three-and-a-half inches wide is laid in box-pleats and surrounds the crown. It is headed by a box-pleated ruche of ribbon. A bow of ribbon for the back, five inches wide, and strings of the same, complete the trimming.

ALICIA.



NECKLACE-COLLAR.

The very pretty necklace-collar, seen in the above illustration, is so named because it is closed like a necklace in the back, by means of a velvet bow. It is embroidered on tulle with jet beads, and has a beaded fringe, two-and-a-half inches deep. The effect of this necklace-collar is extremely graceful. E.





WHITE COSTUMES. (For description, see next page).



## WHITE COSTUMES.



HERE was a time when a few strokes of the pen would have been all-sufficient to describe a white dress. It was a simple affair, pleated at the waist; finished round the bottom with half a dozen tucks;

and ornamented, perhaps, with a few bright-hued ribbon bows. That being all, it was easy to describe. But the ever-revolving wheel of fashion has brought about a change. There is, I think, no better instance of the present latitude of fashion than the white dress of to-day. The term is comprehensive. The gorgeous creation of sheeny satin, soft lace, crystal-bedecked passementerie, and snowy rosebuds, that Madame Richesse wears to the mid-winter assembly, is a white dress; the dainty unadorned gown of sheer mull in which little Miss Simplicity courts the August breeze, is a white dress too; and Dame Fashion smiles approval equally upon the massive satin and the sheer mull.

It is only within the past few years that white has been so popular. It sprang suddenly into favor, and found a firm footing, threatening for a while to supersede colors entirely. It was worn alike by blondes and brunettes. At social gatherings the flowers oftentimes supplied the one touch of color. As if piqued by this neglect, color made a bold effort to re-instate itself. So many new and attractive shades were introduced, that to ignore them became an impossibility; they crept gradually back into favor, and make pleasant variety, now, where there otherwise would have been monotony.

The materials for white costumes shown this season are of exceptional loveliness. Cloths, light in texture; nun's veilings, India silks, Chinese crepes, mouseline de l'Inde, surah silks, linen lawns, Persian lawns, dotted swisses, pongees, cambrics, and lace plaids; these are the fabrics most in demand. The trimmings for these same are almost endless. Embroideries, particularly Irish point, all-overs, and edgings on nainsook, cambric, and swiss; and floss and Indian embroideries. Lace, that most charming of trimmings, was never held in higher appreciation. Under the head of Novelty Laces, come many beautiful specimens, that both in sheerness and design, rival the most costly laces. Ivory white Spanish lace is used in profusion; as is also a mixture of guipure and Spanish with coarse, square mesh, known as the Heloctia. Florentine, Mauresque, Egyptian, point Venise, point Modena, and imitation Duchesse laces, are the leading garniture for mulls, swisses, lawns, and the like. For nun's veilings, percales, piques, etc., laces of a heavier grade, such as Carrick-macrosse, antique, and Irish point lace are used. Point d'Aurillac is an effective new lace, in which the design is worked with silk upon a close mesh. Silks and satins

for elaborate occasions are ornamented with white jetted lace, and rich pearl, crystal, or spar-embroidered passementerie.

The illustration on the opposite page shows two tasteful models of white summer costumes; both of which are dressy, yet not overweighted with either drapery or trimming. No. 1 is made of fine swiss, combined with all-over embroidery, with an artistic pattern worked on swiss. The embroidery extends diagonally across the hips, and is edged with soft lace. A second drapery, with two broad bands of embroidery, begins high up on the hips and extends nearly to the bottom of the skirt, where a similar finish of lace falls over the plisse of plain swiss. The back of the skirt is slightly boufante. The round bodice, of the solid embroidery, has the pleated plastron of plain swiss down the front, and is confined at the waist with a belt and bow of ribbon. The elbow sleeves are trimmed with a double ruching of lace, tied with ribbon. The collarette is formed of alternate layers of lace and bands of swiss, with a flot of ribbon.

The model shown in the other figure is composed of a sheer plaid nainsook; the draperies crossed with bands of floss embroidery, and finished with a deep, effective lace. The loosely-fitting bodice is pleated back and front, and has embroidered bands on each side of the pleating; a belt shapes the bodice into the waist; the lace-trimmed sleeves are elbow length; and the lace collar is cut sailor-shape.

Many of the handsomest white dresses come in robe form; and include embroidered flouncings, insertings, and edgings. The material is crepe, limousine, India muslin, silk gauze, or nun's veiling. Colored illustrations accompany each robe; showing new and exceedingly pretty styles of making them up. The skirts of white dresses are round, and clear the ground by several inches; and a plisse seems to be the invariable finish at the hem. Kilts are popular, and they are an excellent way of displaying embroidered bands. When all-over or solid embroidery is used, it forms the entire front of the skirt. Ribbon bows on the skirts are a fancy of the moment. They are made of satin ribbon, about two inches in width, and of two contrasting colors. The lighter color is placed inside the darker loops, like a lining. They are arranged in ten or twelve long loops, and a few matched or forked ends; all held by one narrow strap at the top. The acme of elegance is to wear with all-white costumes exceedingly long black gloves of kid or silk.

MAY FORNEY.

TABLE SPREADS are made of serge or satin cloth, either of a rich dark shade or an extremely pale tint. For the border, embroider apple blossoms in silk, adding here and there a humming bird; as the blue or their variegated plumage gives a prominent contrast by the side of the flowers. Throw across one corner a spray of wheat, with three or four brightly-hued butterflies flying hither and thither; on the opposite corner embroider a bunch of pansies and daisies, and two honey-bees sipping them. Autumn leaves and a small bunch of grapes with leaves are pretty designs for the other two corners. F.

## CRAVAT.

The cravat shown in the illustration here given, is made of surah silk, and is finished at the ends with pleatings of lace.

The surah silk is of a Scotch plaid pattern; and is forty-seven inches long and six inches broad.

The lace with which the ends of the cravat are finished, is pleated on to the silk; and the lower row is separated from the upper by a fringe of the raveled surah, from one to one-and-a-half inches in width.

This makes an exceedingly dressy cravat. ANNIE.



## LITTLE ECONOMIES.

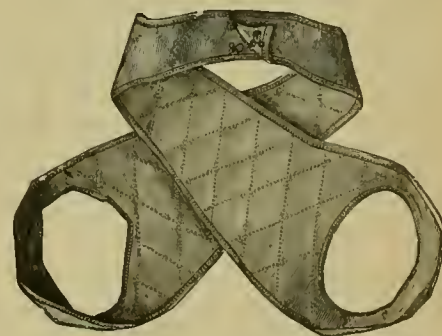
After removing shoes from the feet, always smooth out the creases and marks made by the heels and toes; so that they will not become set. In this way the kid or leather will be kept smooth, and the shoes preserve their fresh, new appearance longer than otherwise.

Change stockings from foot to foot, so that the same stocking will be worn alternately on the right and left foot; they will then last longer, and need less mending.

Secure the ball or jet ornament loosened from a comb by heating the little brass rod or screw at the lamp or gas, and then press or screw it, while hot, into the hole from which it dropped.

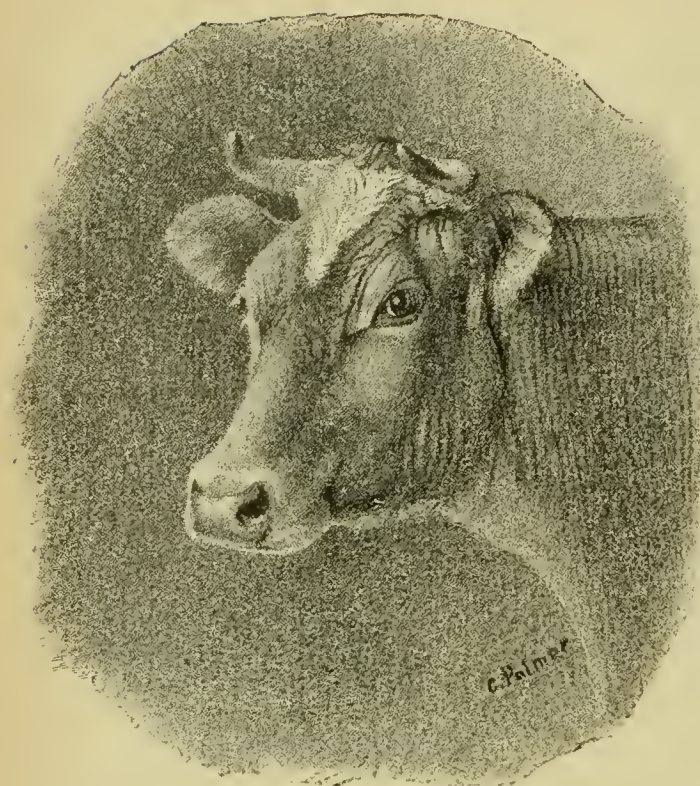
White Lisle thread gloves are better than lead-color for everyday wear; for while they soil more easily, they can be washed perfectly clean; whereas, it is difficult to wash the lead color without streaking the fingers. Wash gloves upon the hands, rubbing every finger separately, and using plenty of soap. Rinse in clean water, while still on the hands. Dry in the sun, and instead of ironing, pull them out, and then stretch and shape them on the hands. M.

## STRAIGHTENERS.



The shoulder-braces shown in the illustration have been well named straighteners; as their constant use will correct the unsightly and unhealthy stoop, that so many of our young girls acquire from too close attention to study. These braces are made of jean, taken double. Each part is made separately, and the parts are afterwards joined. No whalebones are used on any part of these braces. S. B.





## WHAT I KNOW ABOUT KEEPING ONE COW.



THE QUARTERLY considers me a regular contributor, and so does John. That's why he said to me to-day, "Tell them how to keep a cow." There's no one fonder than I am of a cow, and John knows it. I always

had an ambition to own a cow; not altogether as a matter of fancy, but of convenience, economy, profit, comfort, and health, in having pure, sweet milk and fresh butter.

I'll never forget the time I had in choosing my first cow. I was bewildered with what I read and heard about the different breeds; and little good it all did me; for the upshot was, that I took a fancy to a cow—there was a fence between us—and decided upon her before the owner had time to give me a list of her good qualities; but those I found out afterwards. What I really chose was not an Alderney, Jersey, Guernsey, or what not, but a good-looking, peaceable cow. But perhaps you are not as impulsive and notionate as I, and would like to know that a cross-bred Jersey-Ayrshire is a good cow to buy; because the large milk yield of the Ayrshire is united with the large cream yield of the Jersey; or that a grade short-horn will give plenty of rich, high-flavored milk, on which the cream does not rise rapidly. And I should tell you that the Guernsey cow is considered a better butter cow than the Jersey, because the latter has been bred more for fancy points and beauty. But whatever kind of a cow you buy, be sure and choose a superior animal, as I did. An average price for a fair cow is forty dollars;

I paid fifty for mine, and you may have to pay sixty for yours; but don't stop for the difference, if the appearances are in her favor; she will make it up to you in milk. If you can pick and choose, get a cow with her second calf; keep her five years; then sell her to the butcher, and buy another.

The same day that I bought my first cow, I also bought a dairy-woman's outfit; and as you need the same, I copy it from my expense-book: a five-gallon stone churn; a wooden butter bowl; eighteen milk pans; a milk pail and strainer; a paddle and a print; two wooden feed pails; and a card, brush, and sponge, to clean the cow with. Show your husband this picture (FIG. 1), of a small box that John made me, and have him make you one like it. It has a leather strap for a handle,

and is divided into two compartments, to hold a card, brush, sponge, and towel; the pockets are to hold soap and some common cerate or ointment.

In expectation of keeping a cow I had the barn built before buying her. As you will see by the illustration (FIG. 4), it is a very modest structure; but it answers every purpose. There is a box-pen for the cow, and one for the calf; an open shed; and a hay-loft—all under one roof, and occupying a space twenty feet long and fourteen feet wide. It is made of hemlock lumber. The front posts are fourteen feet in height, and those at the back are ten. The board is arranged vertically, and battened on the sides; and the roof is covered with rough boards, laid on double, and breaking joints, so that no water can leak through. The box for the cow is eight feet by ten, and is six feet and four inches high in the clear. Adjoining this is a feeding passage, four feet by eight. The open shed is seven feet wide by fourteen feet long.

The manger is two feet deep, 18 inches wide, and the length of the stall. The cow is tied to the manger with a halter or chain. There is a trough in the manger, a foot wide and eight inches deep, to feed from. The floor of the stall is water-tight, and slopes a little to the rear, where the brine-pit is. The open shed is seven feet wide by fourteen feet long. The floor of the hayloft is seven feet above the ground; it holds about two thousand pounds of clover hay. When the calf-pen is empty, I use that side of the shed to store straw and oat shucks, for the cow's bedding.

Always see that your stable is warm, dry, and well-ventilated. A slatted or grated

stable floor will help to keep the cow clean; the droppings fall upon the gratings and pass through them into the gutter beneath. Throw dry earth into the gutter to absorb the liquid; and dust daily with finely-ground gypsum to deodorize the stable.

While I was deliberating what name to give my cow, John suggested Lawnmower, because she took the place of the lawnmower, which I sold soon after her arrival, not having any more use for it. But I had to tether the cow to keep her out of mischief. John explained how his Uncle John did. He took a pole and weighted the short end of it; then swiveled it on an iron upright standing four feet above the ground; the halter being attached to the upper end is always above the cow's back while feeding. I thought that was a very good plan, indeed; but I tried another; John says from contrariness. You can see the tether-pin I used here illustrated (FIG. 2). The swivel ring upon the top turns as the chain is drawn around; and, as the head is pressed down close to the ground, there is nothing upon which the chain can wind. As this answered the purpose perfectly, I let John laugh. Another way that my cow would misbehave herself was, by going through hedges and pushing down fences, when loose at pasture. If you will look back at the initial letter of this article of mine, you will see how I circumvented her, by fastening a T-shaped board to the horns; at the lower end a few sharp-pointed nails were run through; these would not prick the nose unless the cow pushed against the fence. John says if that isn't moral suasion, at least it has a moral in it.

Let me tell you some of the things that I fed my cow with: Fresh grass, provender (oats and peas ground together), bran, oil-cake, mangels, clover hay, corn fodder, wheat, rye, roots, corn meal, and hay. Take my advice, and plant the earliest varieties of grass, grain, or vegetables; because three crops of small-sized products are better than one crop of large. Another point is to have the grass cut just before it goes to seed; it is then most nutritious, and makes more and better milk.

I found that an acre of rich soil well-seeded with Timothy, red top, orchard grass, blue grass, and red and white clover, when mowed twice, will give six tons of well-cured hay in one season.

Now, if you are a very methodical person, which John will tell you that I am not, John's Uncle John's scheme will interest you far more than my rambling way of raising food for one cow. Three-quarters of an acre is enough to raise all that is wanted; if you go about it in this way. One-quarter acre in clover; one-eighth acre in oats, half a bushel of seed, with a quart of clover and a pint of Timothy mixed (the second year substitute rye for oats); one-quarter acre in Jerusalem artichokes, planted in hills three feet apart each way, and cultivated flat both ways, one tuber or a piece the size of a hen's egg is enough for

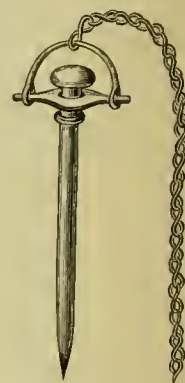


FIG. 2.

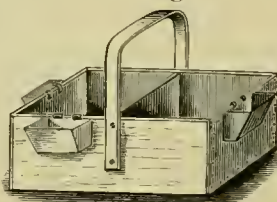


FIG. 1.



a hill; one-eighth acre in sweet corn, sown twice, four weeks apart, in furrows three feet wide, planting in drills, giving 16 to 20 kernels to the foot. The crop is made up of two parts of clover, one part each of rye and corn, and two parts of artichokes. In rotating, the clover follows rye, rye follows corn, corn follows artichokes, and artichokes follow clover. He feeds on artichokes and a little hay or other dry fodder through the winter and part of spring; and on green rye, clover, and green corn, the rest of the year.

A year's food for my cow footed up to 800 lbs. of provender; 200 lbs. of oil-cake; half-a-ton of bran; one ton of mangels; and two tons of hay.

One thing that astonished me, was the quantity of water that the cow could drink. John thinks it a shame to blame the milkman, when the cow sets him so bad an example.

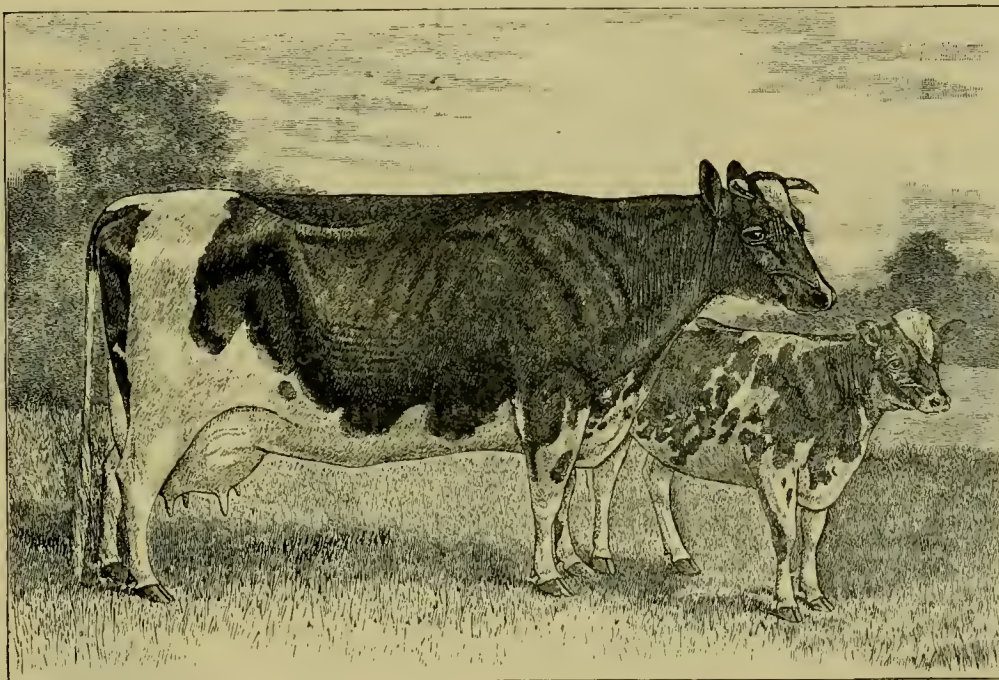
Fix this in your mind: the cow is a machine for converting food into milk; the more food digested, the more milk made. If you want to treat your cow just like mine is treated, this is the way: between 6 and 7 A. M. the stall is cleaned, the cow brushed off, the bedding and absorbents fixed, the milking done, and a feed given of 6 or 7 lbs. of chaffed hay, slightly moistened, and the bran and meal mixed with it. A bucket of water is left in the stall, except in the coldest weather. At noon she is served with two or three pailfuls of water, and a small bunch of hay; and the stall is cleaned.

Between six and seven at night the milking is done, the bedding is fixed, the roots are fed, after being chopped up fine with a spade, and cotton-seed meal sprinkled over them. Then hay is given, and the cow is left for the night. From the first of November to the first of May, the daily rations are: 15 lbs. equal parts of meadow rowan and clover hay; and 1 lb. each coarse wheat bran and corn meal, mixed. During November, one-half bushel turnips and 2 lbs. cotton-seed meal. December and January, one-half bushel of carrots and one and one-half lbs. cotton-seed meal. February and March, one-half bushel of mangels and 1 lb. cotton-seed meal. April, one-half bushel of parsnips, and one and one-half lbs. cotton-seed meal. Also, 100 lbs. additional hay and corn stalks, for February and March.

John's Uncle John feeds his cow on artichokes from October 1 to June 1, and she eats in that time 240 bushels; in the same time she eats one ton of hay; that is, about 8 lbs. a day.

When the pasture is dry and bare, I give green fodder, adding an ounce of salt to the day ration; and keep the cow in a darkened stable during the heat of the day. If yours is a moderate-sized cow, milking ten quarts, and making one pound of butter a day, its ration should be best quality of cut corn fodder, well cured, 12 lbs.; mixed bran and heavy middlings, 4 quarts; and a peck of roots at noon, cut and sprinkled with a quart of middlings. Wet the cut fodder. A different diet for a cow in full milk is, half a bushel of moistened cut clover, hay, or corn fodder; and three quarts of mixed corn and oat meal, and middlings of bran; besides a picking of dry hay at noon.

Never measure the cow's food by guesswork, but know exactly what the scoop holds. Place the food where she cannot step on it; but not too high, as the cow naturally eats with bowed head. My cow is never watered immediately before or after a feed of grain.



THE COW THAT I SELECTED.

Mine is a good dairy cow, well fed; and she yields me 20 quarts of milk, and more than a pound of butter a day. And such butter! Ask John's opinion about it, for he's a judge; no one could be more fastidious than he. If you want your husband to go into raptures over your butter, as he is more likely to do than over your bonnet, scrupulous cleanliness must be preserved throughout the dairy. Have all droppings removed once a day; clean, card, and brush, the cow daily; and in the spring, when the coat is falling off, brush before each milking. See that the stable is well-lighted, and free from dust and cobwebs. Brush or wipe the udder before milking; if washed, use clear water, and dry thoroughly. I find a brush or sponge is better than a cloth. Never moisten a cow's teats to draw the milk easily. Pure water, good feed, and clean management of the milk and cream, are needed to make the best butter. During the heat of summer my cow is milked three times a day, at 5 A. M., 1 P. M., and at 9 P. M. The quantity is

increased and the quality improved by so doing. The milk is injured by remaining in the udder when it is hot and feverish, and will soon sour; the cream does not rise well, and the butter is soft and oily. The milking should be done gently and quickly, and as near 12 hours apart as possible. Ten minutes should see the cow milked clean, but not stripped. Use the whole hand, and not the thumb and finger only; and sing while milking, and the cow will enjoy it. A falling-off in the milk twice a week, in the morning, may be due to a change of milkers, or failure to get water. Let the cow go dry about eight weeks every year, so as to flesh up and gain strength for another season; the cow will be more vigorous, and the flow of milk more abundant.

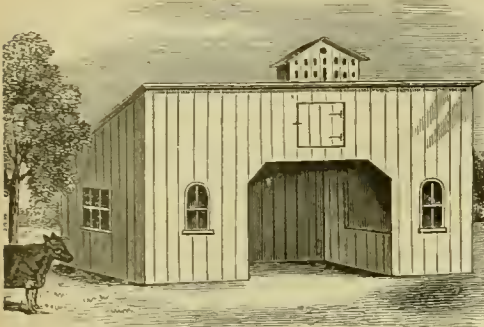
And now, about butter-making. Skim the milk twice a day, and strain the cream through a clean cheese cloth, until the stone churn is three parts full; adding salt and stirring well, each time. Rapid, violent churning ferments the butter; while slow and gentle churning will never form butter. In summer immerse the churn a foot deep in cold water; and in winter, add a little warm water. After the butter has formed, strain off the buttermilk, and wash the butter in fresh spring water until all the milk is removed; but do not knead too much, for the less it is handled, the better. Butter requires more working in hot than in cold weather. Don't put your hand to it; work out the buttermilk with a wooden paddle, with which

work in the salt. Let me impress upon you the importance of scrupulous cleanliness, before, during, and after the butter is made. Carefully wash every particle of milk from your churn, stand, milk-pans, cream-pots, and other utensils; and scald them, letting the boiling water stand in them till it is cold. Then set them out in the air till thoroughly sweet. In salting butter, use half-an-ounce of the best quality of dry salt, pounded fine, two drachms each of sugar and saltpetre, to every pound of butter. Butter can be preserved without salt, by melting it without letting it boil; pour the clear butter into an earthen vessel, and cover with paper and a piece of bladder, tied over to exclude the air. Some of the flavor is lost, but otherwise the butter is better than if salted. Butter can be sweetened by adding 2½ drachms of carbonate of soda to every three pounds of butter.

Let me tell you some of the points about butter-making that experience sold to me. A little cold water helps the butter to come when the cream is thick and the weather



hot. Cream alone is more easily churned than a mixture of milk and cream. Butter



COMFORTABLE QUARTERS.

from sweet cream has the finest flavor and keeps longest, but the buttermilk is poor and small in quantity. Scalding the cream yields the largest quantity of butter; but such butter, though good, will not keep well. Churning milk and cream together, after they have become slightly acid, seems to be the most economical process, on the whole; because it yields a large quantity of excellent butter, and the buttermilk is of good quality. To keep butter sweet, depends on its having been thoroughly washed and worked, when taken from the churn.

Now, before we part this time, I wish to ask this as a favor: when any difficulty arises in the care of the cow that I have induced you to keep, and you can't overcome it, that you drop me a line, in care of the QUARTERLY, and I will send you a solution, if there is one. Because, I have written this article for your benefit; and nothing would please me better than to know that under my instruction you have learned how to keep a cow.

JOHN'S WIFE.

NEW USES FOR COURT-PLASTER.

A silk umbrella generally begins to show wear in a few little cuts or breaks of a square shape in the centre lines of the breadths. These are frequently so small as to be invisible when the umbrella is closed, but they admit star-like points of light quite conspicuous when it is open. As soon as such a spot is noticed, cover it on the back with a little scrap of court-plaster. It will not show on the right side, open or closed. In this way, an umbrella may be kept good and whole, long after it would otherwise have been as porous as a sieve. For large holes, insert a piece of the silk bodily into the break, fastening the edges with mucilage or invisible stitches. Or, finely darn the hole with silk ravellings.

Court-plaster may also be used to advantage in other varieties of mending. Nearly every lady has in her wardrobe a half-worn black silk dress, too good to throw away, but not good enough to take apart and renovate. A dress of this character may be kept wearable by judicious plastering on the wrong side. Of course, it is not worth while to go to any great trouble, but we all know that one unlucky rent or weak spot often spoils the effect of an otherwise passable costume. The advantage of court-plaster is that no stitches are required, and the defect is almost absolutely invisible on the right side.

H.

PHOTO-CRAYONS.

The solar print, which is the foundation on which the worker depends, should be taken from a photograph, showing the proper shadows, half lights or tones, and high lights. The prints are taken on rather coarse paper presenting a tooth to the chalk or crayons. The worker will need French conte crayons, Nos. 1, 2 and 3 in cedar, or to place in crayon holders as preferred; congress rubber; a penknife; a cake of the red or dark natural rubber to burn for use in stippling; some very fine sandpaper is useful for sharpening crayons to the fine points used in the last touches; and a stretcher, to mount the print on. Mount the print by pasting to the duck or canvas of the stretcher and allow to dry. No. 1 conte crayon is the lightest grade used in the high lights on cheek, nose or brow; No. 2 gives the medium tints, and is the number most frequently used, and No. 3 is for shadow work on face and back-ground. Begin by putting in shadows; sharpen crayon No. 3, and with it make horizontal lines of different lengths back and forth where shadows are; consult for this the photograph, which should be pinned up on a level with the eye at the right hand. Having laid in these lines rub them in with the finger, using a circular motion of the hand; then with crayon No. 3 make fine slanting or diagonal lines on this rubbed-in darkened ground, and cross them by almost straight lines, giving the effect of small lengthened diamond spaces. Now leave the shadows and proceed with the half tones, done with No. 2 crayon in the same manner. Next take the higher lights, and with very light lines back and forth, using No. 1 crayon, afterwards rub-in by a small long bit of congress rubber sharpened to a point, produce a light ground on which proceed to make small diamond spaces with No. 1. Prepare a burnt rubber point for blending the different depths of tint into each other, as follows: Burn a portion of the dark natural rubber in a saucer; when melted thoroughly drop it instantly into cold water, then pluck it out and pull back and forth until it ceases to stick to the fingers. Then pull off little lengths, roll one into a point. Now begins the stippling by filling in all the diamond spaces with fine diagonal lines from right to left, completely filling each space, using No. 1 on high lights, No. 2 on half lights and No. 3 on shadows. Take the burnt rubber points and pick out wherever too dark, too heavy, or any irregularities occur; blend the different tones into each other so no spottiness will be seen, and gradually the whole surface of the picture will present a grained or dotted flesh effect, very beautiful and transparent when well done. Draperies are done with coarser lines and "hatched effects." Hatching lines serve well to blend the light gradually into shade and shadow. Photo-crayons finished in stippling requires great patience but rewards the worker. Use gray and shadow tints to blend the hair with the flesh, and a few curved lines at the ends of the hair to indicate texture. The high lights of the eyes must be carefully managed to prevent a stare or wild look, they should be thrown close to upper lid and made small.

R. TINTERLY.



BATHING CONVENIENCES.

First on the list of seashore accessories

after the bathing costume, is the bathing cloak, which is illustrated above. It is made of striped flannel or bed-ticking; and is trimmed with red or blue braid, and a tassel of the same color is attached to the hood. It is tied around the neck with



FIG. 1.

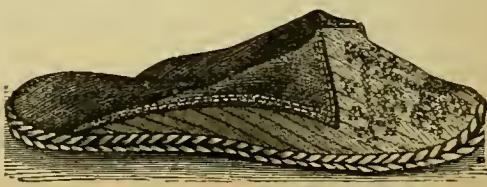
bright-color strings. This cloak is very useful to have thrown over one during the intervals of bathing, and in going and coming from the bath-house.



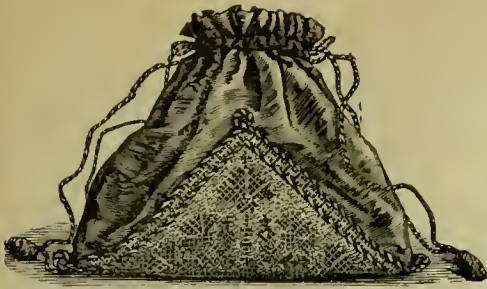
FIG. 2.

elting; and is lined with red flannel, with an applique of red cloth. The strings are made of red tape.

AMELIA BENSON.







WORK BAG.

In the pretty model for a work-bag, here shown, the bag proper consists of silk or cashmere, lined or not, as desired. The ornamental part, forming the foundation, consists of a square of decorated canvas. A rather fine grade of canvas will be required; similar to that formerly used so much in Berlin-wool work. The piece employed for the ornamental part should be about nine inches square, exclusive of an allowance made for a narrow hem. For the border, allow half-an-inch each way of the canvas square.

The cross-stitch design to be worked in each corner of the square is given at Figure 2. The upper right-hand corner of this design should be commenced upon the canvas about half-an-inch from the corner of the canvas itself; the middle line of the design exactly following the diagonal of the square. When all four figures are completed, it will be found that their lowest points nearly meet at the centre of the piece of canvas. This central point will constitute the bottom of the bag, as will be seen when the work is finished.

Each triangular portion of the canvas remaining between the completed corner-pieces is now to be filled-in with the square design, shown in Figure No. 3. This is to be worked in cross-stitch, with scroll-terminations in Italian-stitch. Its exact position in each triangular space must be regulated by the eye; the worker taking care to have the sides equally distant from the adjacent sides of the corner figures.

At Figure No. 4 is shown part of the groundwork and the border. The former is made simply by filling up the spaces in cross-stitch, and then working over each completed stitch a diagonal one, contrasting with those used in filling. The cross-stitches may be made in split or single zephyr or floss; and the diagonal stitches

in gold thread or floss of a different color.

The foundation part of the border is worked in cross-stitches, like the ground. Then the ornamental part is formed by a series of fancy stitches, which may readily be copied from the illustration. These are in floss or gold-thread. The border is completed by two rows of gold braid, one on each side of the row of fancy stitches. In attaching this braid, the best plan is to make it not only form a finish for the decorated square, but also hide the stitches that join the latter to the bag proper. The outer row at least might be put on last. In this case it is applied directly to the silk or cashmere, as well as to the canvas; and in turning each corner it is arranged so as to form a loop upon the bag-material. This will be seen by referring to our first illustration.

The bag should measure about thirteen inches in width, and the same in length; that is, one-half of the bag should be a perfect square, measuring about thirteen inches. Three-quarters of a yard of single width silk, or three-eighths of a yard of

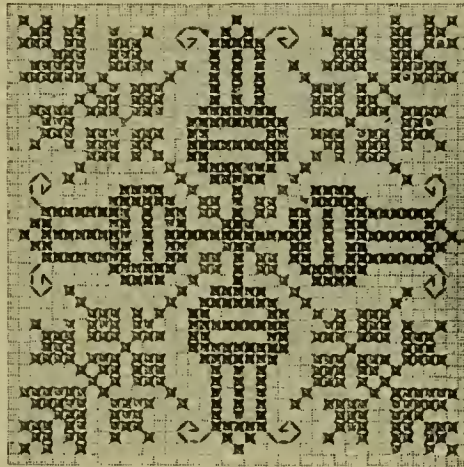


FIG. 3.

double-width cashmere will be sufficient material for the bag. The seams are simply run together, and the seam forming the bottom of the bag is applied to the embroidered square so as to coincide with its diagonal. The upper edges, forming the mouth of the bag, are faced on the inside with silk; and at about two inches from the top, is a casing for drawing-strings.

The colors used are a matter of taste. The bag might be of cardinal silk or cashmere; the groundwork of the square cardinal or brown; the cross-stitch figures, black; and the diagonal stitches and border, gold. Or the silk might be pale pink; the square, ciel-blue; the figures, worked in crystal and pearl beads instead of cross-stitched; silver to take the place of gold. Or the whole bag might be of one color, black, garnet, or peacock-blue, relieved only by the gold; and a square of velvet taking the place of the embroidered canvas.

The measurements given above, allow for a fine grade of canvas when the cross-stitches are regularly worked in the squares. The bag may be made smaller, by working each stitch over the separate meshes of the canvas, similar to the manner in which faces and hands were done in Berlin-wool work. Thus the cross-stitches, being finer, the square of canvas need not be so large;

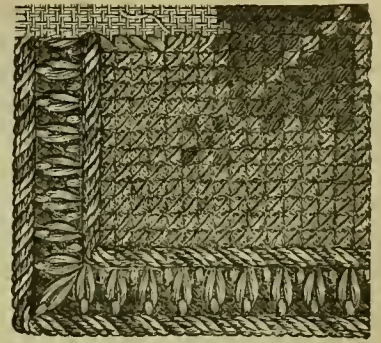


FIG. 4.

consequently, less silk or cashmere will be required for the upper part. Or, on the other hand, the model may be enlarged by using coarser canvas, or allowing several squares to one stitch. Only, it must be borne in mind, that more material will then be required. In enlarging or reducing, no difficulty need be experienced, if regard be paid to the prescribed proportions.

M. B. H.

### ORNAMENTAL GRASSES.

Apart from their uses as garden decorations, the flower-heads of ornamental grasses make, when dried, very beautiful ornaments with which to fill vases. They are unequaled by any other class of plants for the elegance and airiness of their forms.

Pampas grass is one of the few species of ornamental grasses that may be planted anywhere without impropriety. It forms large tufts of glaucous-green leaves, about three feet long, which recurve very gracefully; the flower-stems are about eight feet high, furnished with leaves a portion of their length, and terminated by silvery, silky, branching panicles of flowers, from one to two feet in length. The best soil for this grass is one very rich and moist. In the latter situation it will not bear the rigors of a Northern winter, dampness seeming absolutely fatal to it. It is therefore better to give it a rich and dry soil, and water freely, when necessary, in summer. In a dry situation as far north as New York this grass will live out during the winter, with a liberal mulching of dry leaves. But it is better to take up the clumps in the fall, and keep free from frost during the winter. In early spring the clumps may be divided to almost any extent, provided each piece has a few root fibres attached.

Ravenna grass, a rival of the pampas, is a beautiful object for the lawn. It is perfectly hardy, similar in appearance to the pampas; differing only in the form and color of the plumes. It has long, graceful foliage, throwing up flower-stems from six to ten feet high, terminated by graceful, drooping, feathery-like plumes, from fifteen to twenty inches long. These have a silky appearance, and are of a silvery-white color. This grass is a free-grower, and will, with a little care and attention, produce a large number of plumes. After the plant has become well established, a small plant will usually give several plumes the first season. The plumes contrast finely with those of the pampas, and they may be used with advantage together.

F. A. B.

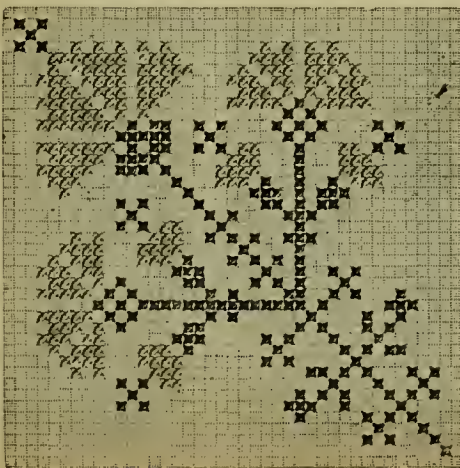


FIG. 2.





FASHION GOSSIP.



SIDE by side, among the spring and summer dress materials, are displayed fabrics soft and light as a zephyr and massive brocades, ottoman silks, figured satins, and the like; destined to be worn in mid-summer, even as vaporous tulles and gauzy crepes were worn in the mid-winter ball-room. With

a strange perversity, shoulders and arms that were bared in December, will be covered in August; lightly it is true, but still covered. Almost without exception, summer dresses are made high to the throat and close to the wrist. Velvet, that used to be packed away in cedar-chests along with furs, is used sparingly; but still it marks an innovation that it is used at all. Narrow bands of velvet trim light cashmere and nun's-veiling costumes; and loops of it are seen on the most tasteful bonnets, peeping from nests of soft feathers and dainty lace. This inconsistency is due to the indulgent laws which have of late years governed fashion. The women of to-day dress in accordance with their own or their dress-makers' idea, consequently we have many styles that are really original and tasteful, and many more that had better never have been invented. It is not so long ago since we were accustomed to laugh at our English cousins for their incongruity in dress. The fact that London women would go shopping on Regent-street wearing cotton skirts and seal-skin sacques, afforded us no end of amusement. Suddenly our views changed, and we began to look to that very country for what to consider the best styles. The ultra-fashionable man takes no more satisfaction in the delightful English atmosphere that surrounds his tight pantaloons, extremely long or extremely short coat, as the case may be; than does the modern woman in her tailor-made costume of English cloth and cut. The Parisienne, once our model, is now, with her flounces and furbelows, considered a dowdy creature when contrasted with the plain-skirted, trim-

waisted, neatly-bonneted English woman. An imported tailor-made costume, one of the most admired of the season, was a copy of a dress made for the Princess Beatrice. It was made of a new material known as Venetian Vicuna, that has a bright surface, and is woven diagonally, in exact imitation of the stuff used for gentlemen's hunting coats, only thinner. It was dust color, trimmed with Russian braid of the same shade, intermixed with black and gold threads. The bodice was of the habit form; the skirt, puffed at the back and intermixed with moire. The costume was finished with a short mantle reaching only to the waist, with a deep turned-down collar. This has become a favorite model for summer traveling dresses. Other materials used for the same purpose are, beige, in plain colorings; *petit drap*, a fine make of habit cloth; *prunelle*, a new stuff similar to cashmere; *serpolette* cloth, which shows a large check woven with threads of tinsel; *ecarte* cloth, a small check on one side and a speckled surface on the other; and various tweeds. An effective novelty for trimming these dresses is oriental embroidery.

Robe-dresses of various cloths, cashmeres, and lighter fabrics; such as nun's veilings, crepes, India mulls, etc., in all the leading colors of the seasons; include the material, plain or figured, and the various widths of embroidery for trimming. Robe-dresses of good quality, in any of the shades of blue, gray, pink, terra-cotta, crushed raspberry, steel, brown, and cream, can be bought at a reasonable price; and when tastefully made up, they are charmingly pretty and have no look of cheapness.

We were demure in the spring, we are gay in the summer. The bright sun and balmy air have wrought changes in us, as well as in nature. The streets grows almost carnival-like in their brightness; occasioned by the gay hues of the costumes worn. No color is thought too striking; no trimming too elaborate. Frequently the dress is one shade; the bonnet, another; the parasol, another; and the gloves, another. Oftentimes these tri-color toilettes are worn by occupants of summer homes in the suburbs, who come in town for a day's shopping, and have no fear that a few minutes' ride in carefully-kept cars will do aught to injure their dainty clothes.

Philadelphia is particularly favored in its surroundings. Where will one see more quaint and elegant homes, than those that lie along the Pennsylvania Railroad? The architecture of the houses and the cultivation of the grounds are studies. I have found another point of interest, while speeding past them over the even road: that numbers of prettily-dressed pretty girls, give touches of color to the pictures. They are sauntering leisurely along, or indulging in one of the many lawn sports. Sometimes they board the train and go to some neighboring station where a match game of tennis, archery, or even time-honored croquet, is to be played.

Among the most charming of these summer costumes I may mention, one of pale-blue surah silk; the shade that looks as though it had been sprinkled with silver. It was trimmed profusely with creamy Mauresque lace. The hat was a Tam O'Shanter, ornamented with lace and three

drooping ostrich plumes, pink, blue, and flame-color. The parasol was rose-pink silk, covered with pleatings of Mauresque lace. Another toilette, equally attractive, was of ecru Swiss muslin, heavily embroidered. The front of the short, round skirt was of the solid embroidery, as was also the waist. The hat worn with this was the Duchess of Lamballe shape, trimmed with cream-color plumes and a large cluster of primroses. The parasol was of flame-color surah, covered with similar embroidery. Silk Chambery gauze, in all colors, with small silk flowers scattered over a contrasting ground, is worn over silk. Rich black grenadines, striped and flowered, are worn over silk bright enough to show through; the effect is very good. Another thin fabric, resembles nun's cloth and is called English tissue, and is worked over in detached flowers in gold and silver. White-and-gold is a much admired combination. White mulls threaded with gold, and other thin materials spotted and woven with tinsel are among the new fancies. Black net, of various kinds; hand-run Spanish, Escuria, etc., is much worn over colors, and also over plain black for second-mourning.

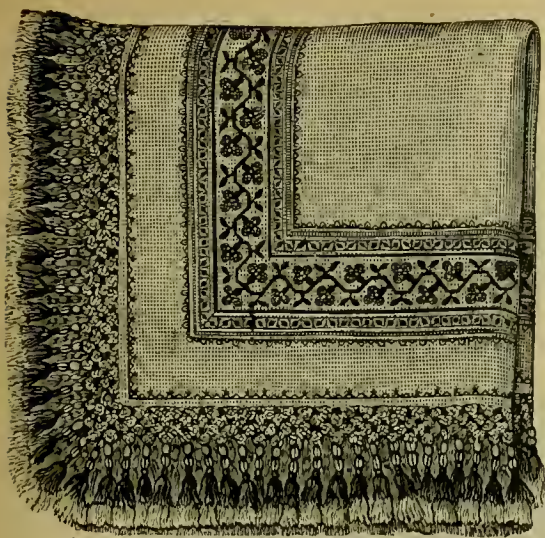
Hamburg embroidery of all kinds, done on Nainsook, Swiss, and cambric, is extremely popular, and never were the designs more artistic and effective. Whole costumes are made of the solid embroidery; and again, it is used for flouncing, and draping with plain materials.

The cotton dresses, especially the sateens, are so admirable in design that they are compared favorably with the richest brocades. Some represent a series of pictures borrowed from Japan; and from the periods of the Louises XIV., XV., and XVI. As a rule the patterns quite cover the ground; but in one class, the ground is of a decided color, with large scattered blooms of the same tone, relieved by a very dark one. Many of the bunches of roses seem to have been just gathered, they look so crisp and fresh.

In millinery, as in all else pertaining to fashion, there is great variety. The close cottage bonnet still holds sway, and comes in an endless assortment of fancy straws. The large shapes most in vogue are: the Huntress, Tam O'Shanter, Amazon, Fifth Avenue, Critic, Duchess, Olympia, Duchess Poke, Polo, and Vanoni. They are trimmed much as last season with waves of lace, profusion of feathers, and clusters of flowers; only that the coloring is more varied. Frequently there are two or three different shades of ribbon, and as many more of feathers and flowers. Lace of all kinds, both real and imitation, and fine embroidery, are much used for millinery purposes. Oriental lace, combining all the mystic Eastern hues, is a novelty. The Connaught cap, composed of coffee-color Mauresque lace, and the Ristori, with drawn crown of silk muslin, and fall of point de Venise lace, are pretty shapes of breakfast caps, suitable for ladies of all ages. The silk Mousquetaires are to be had in all lengths, and in all the new shades of terra-cotta, stem-green, crushed-raspberry and bronze. Pique dresses are trimmed with leather lace and leather insertion, in which the design is done partly in stamped leather, and partly in leather color lace on a similar net ground.

MAY FORNEY.





FRINGED TABLE COVER.

The handsome table-cover, a portion of which is shown in the illustration given above, is made of a piece of strong grass-cloth nineteen inches in length and sixteen inches in width. The fringe which completely surrounds the cover, is eight inches in depth. The border is one-and-a-half inches above the fringe, and is made with red and black sewing silk. Before using the silk it should be scalded to see if it is pure.

The work upon the cover is done either in Italian double stitch, or in a double-sided cross-stitch; and the outlines are done in double-sided stroke-stitch.

A corner portion of the border is shown at Figure 2; and the different colors are shown by the shading. The cross-stitch is worked over a distance of four threads of the linen, in the narrow-edged border; the dark stitches seen in the illustration are worked in goblin-stitch.

Figure 3 is a representation of the fringe from which the method of making may be quite easily copied. Take two strands of five threads each and knot together: lay

the right-hand strand in a loop, thread a needle with the left-hand strand, then proceed as is shown by the arrow in the illustration. Four rows of knots give the width of the knot-work.

How to strengthen the work is shown at *b*, by making a loop and uniting all three into one knot, as seen at *c*. The long tassels receive small ones; four out of drawn threads, four out of silk, at the upper half. They are made of long strands of cordonnet silk, and are fastened to the fringe tassel at the ring that binds the fringe; see the part *d* on the illustration. Draw the two strands through the ring by means of a needle; then knot from right to left.

The narrow border above the fringe is worked in two shades of silk, in fancy stitch. MRS. M. HALL.

#### WHAT TO DO WITH GRATES.

A pretty way of filling grates is to have a tin pan three inches deep, fitting loosely into the opening, and resting on the bottom bars. This is filled with a mixture of wood, earth, sand, and garden soil; and in it are planted healthy, well-grown native and foreign ferns. Lycopodium and climbing ferns are very effective. Once a week remove the pan, and give the plants a thorough washing and soaking; giving them for a few hours the light and air, but not full sunshine. During the week, if very dry, a little water may be poured on the roots. Dried ferns may be arranged in a similar pan filled with dry sand; and if they have been carefully pressed and retain their color, the effect is very good, but not equal to the growing plants.

Another arrangement is made by cutting the shape of the back and sides of the grate out of pasteboard. The bottom rests on the lower bars, the sides come to within an inch of the front, and the top reaches as far up as possible. Take half-a-dozen sheets

of French tissue-paper of bright scarlet; cut a sloping piece from each long side, about two inches in the middle of the sheet, and sloping to the point at the corners. Cut a fringe on each side the paper an inch-and-a-half deep. Double the sheet the long way; then, the other; again diagonally from the point in the centre; then each edge back on the diagonal line. Pass tightly the whole paper through the fingers of the right hand, holding the point in the fin-

gers of the left. Open and shake lightly, then crease irregularly and pass through the right hand again; open, shake, and fold, until the paper is full of little crinkles, as fine as desired. The crinkle will not be regular unless this point is held, both in shaking out and pressing. Sew the sheets of paper to the pasteboard with long stitches. Place the first sheet in the middle, extending as near to the top as possible; the second one about three inches above the bottom of the first. Fill out the sides

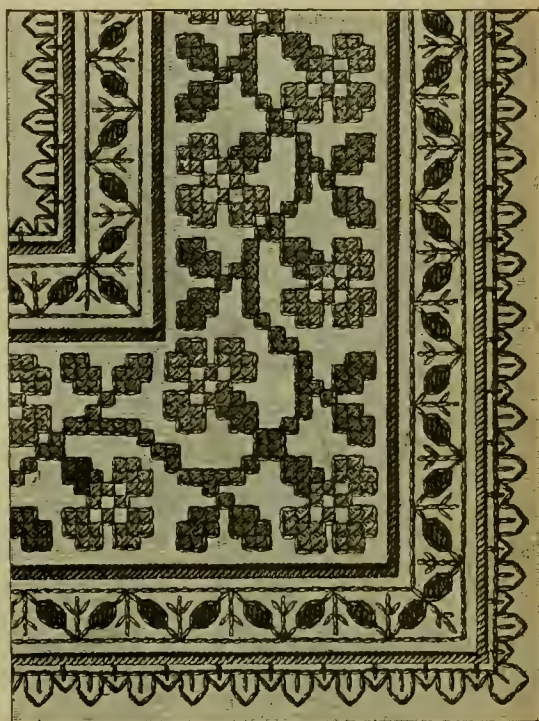


FIG. 3.

with pieces cut from another sheet. Another method with grates is to cover with Kensington work and outline embroidery on momie-cloth and the various coarse stuffs. Fit the material closely from side to side, and from the top nearly to the floor. A bed of poppies makes a beautiful screen. Have them one mass of leaf, bud, and open flower, in pink, white, and bright red. Ox-eyed daisies with stems and a few leaves at the base of a plush-covered board are novel and look well. Have them close together and extending half-way up. Common brown paper, stiff and heavy, serves as a background on which both sunflowers and daisies can be painted in oils; giving a broad effect to the flowers, and keeping leaves and stems subordinate. Pink and white foxgloves are good subjects; and so are the mallows. A pasteboard box covered with the rough bark of the birch looks pretty when filled with lichens or mosses, arranged about masses of bloom from the mist-tree, gathered before it has lost its greenish tinge.

A plan for those who still fancy the sunflower, is to cover the pasteboard-back with brown paper, and fill with one huge flower; having a centre as large as a dinner plate, and the petals stiffened with wire at the edges. Another style is to group small sunflowers upon a board covered with peacock plush. Place two buds in the centre, and tack-on the whole across the stalks, or applique with silk and crewel the color of flower and stalk. MRS. LEIGHTON.

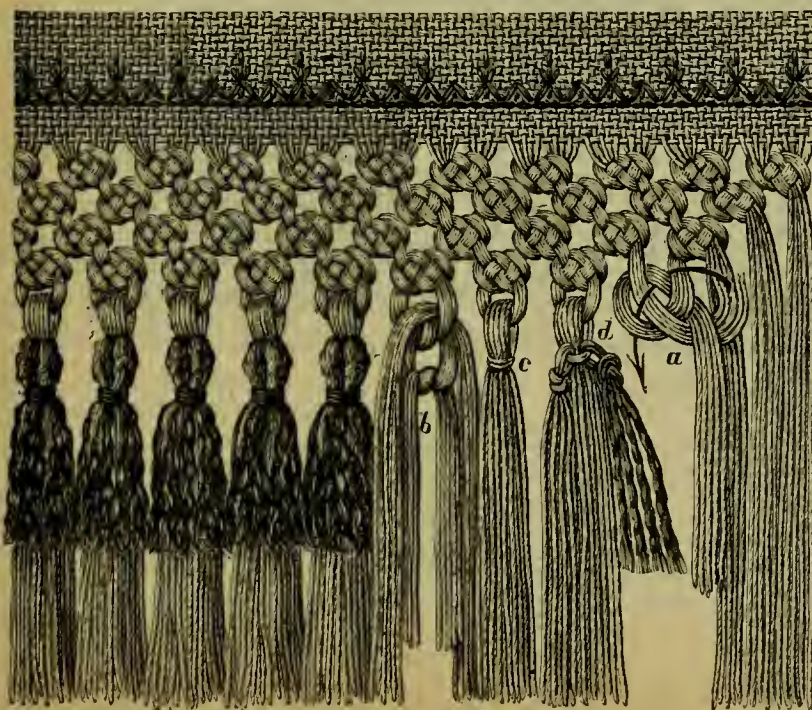


FIG. 2.



## ANTIQUE SQUARE.

The square of guipure d'art or antique lace here illustrated, will be found useful for a toilet-mat, pin-cushion, part of a tidy, or any fancy article in which lace is employed.

The foundation for the lace is the coarse netting known as Mecklenburg net or fillet. Upon this the designs are embroidered with needle and thread, in a style resembling darning; for which various stitches are employed. The netting can be purchased; but ladies will find it more satisfactory to

work a foundation themselves. Anyone who has ever made a hammock or a fishing-net should succeed with antique lace.

The materials required for making the fillet, are coarselinen thread, a mesh-needle and a mesh-stick. The Mecklenburg thread runs in numbers from 2 to 20, the last being the finest. In ordinary linen thread, No. 35 will do for general work. The designs are embroidered in much finer thread than that used for the netting. Mesh-needles are of steel, in various numbers about the length of a crochet-

needle, and forked at both ends; at one end having an eye in which to catch the thread. Sticks are of bone or ivory, from a quarter-of-an-inch to an inch or more in width.

The netting is made by passing the thread through the eye of the needle and winding upon it, from end to end, a certain quantity; placing the thread through the prongs. Then cut off the thread from the spool, leaving a long end hanging from the needle, in which make a loop, and fasten it to a table or cushion with a pin. With this as a starting-point net two stitches. A stitch is made by throwing the thread around the mesh-stick, passing the needle

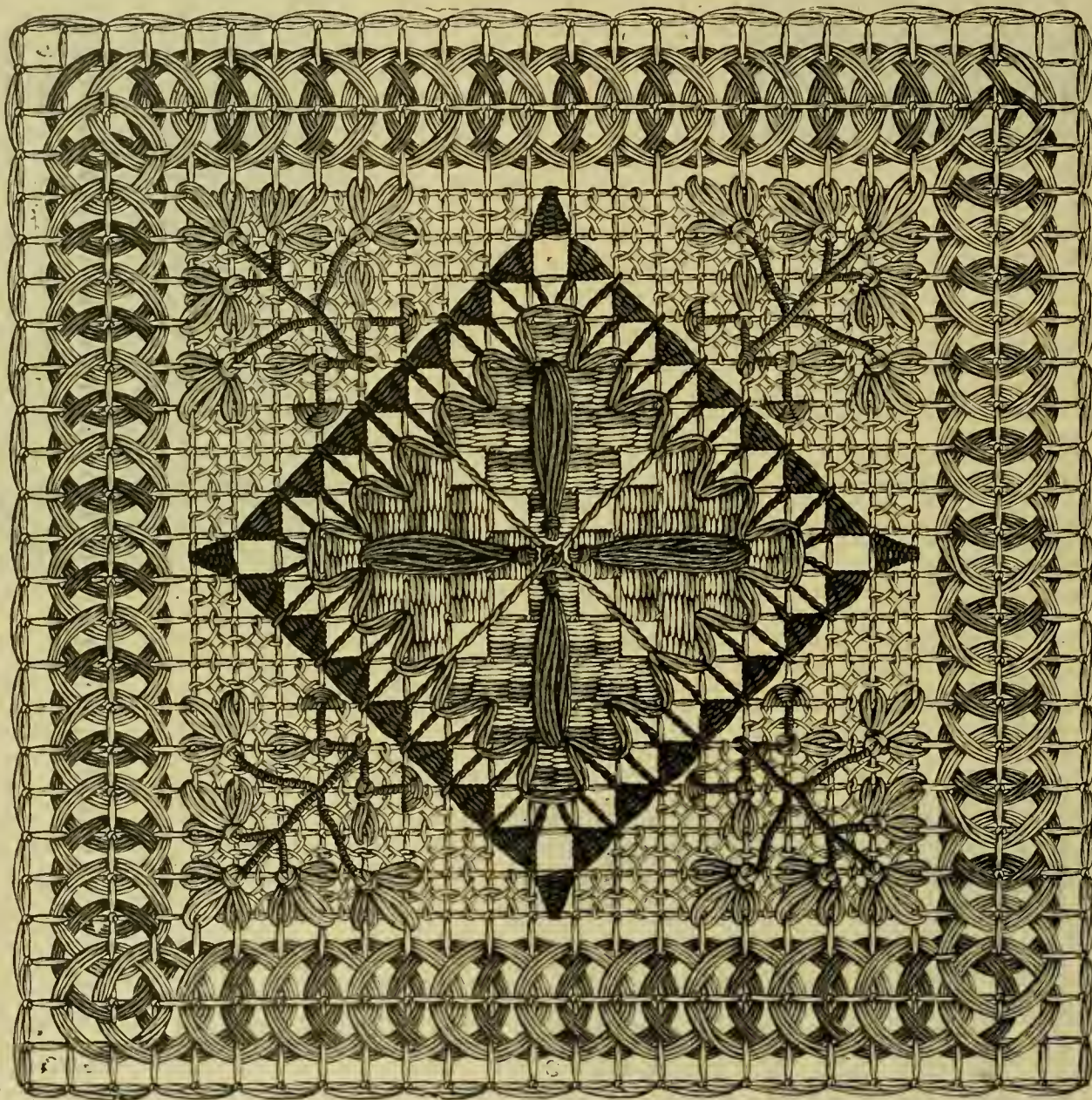
through a loop above the mesh-stick, and drawing the thread up closely, and knotting the loop in place; the size of the mesh being thus regulated by the stick. To form the knot pass the thread through the loop above the stick, turn downwards upon the stick, and hold tightly with the thumb of the left hand; throw the thread over the same thumb, leaving a loose loop over the whole hand; pass the needle at once through the loop upon the mesh-stick and through the loose loop over the hand; draw up tightly, and the knot thus made secures the whole

cover with soft ribbon or old silk. Stretch the netting tightly and baste or lace it closely to the frame; taking care to have the corners of the netting exactly corresponding to the corners of the frame. The netting is now ready for the needle-work.

Lay off four rows of meshes all around for the border. The fifth inner row of meshes will constitute the outer edge of the inner square. Of this inner square, divide off four corner pieces, each measuring eight meshes on the perpendicular edges; thus leaving a vacant diagonal square in the

centre.

These corner-pieces are to be filled-in with the simple stitch, consisting of a series of little loops around the threads of the netting, and known as point d'esprit. Its detail can be easily understood by referring to the illustration. The diagonal square is made up of groups of stitches called point de reprise, which are very little different from plain darning. The stitch consists only of loops from one thread of the foundation-net to the one opposite, alternately back and forth, with a little twist in the middle of each



mesh. Having made two stitches, continue to work in alternate rows, turning every time, backwards and forwards, increasing every stitch at the end of every row, until you have increased to 25 meshes. Then decrease, one stitch at a time, until you come back to two stitches. Knot the last two loops together. The loop used temporarily in the beginning may be cut off, and any loose ends secured. It will be seen that the netting for the square is worked diagonally.

Having finished the netting, attach it to a frame, made of wire bent into proper shape and the ends joined together. Before using,

mesh. Stems are made by stretching diagonal threads over one or more meshes, and darning upon them. The sprays in the corners of the inner square are to be made directly upon the point d'esprit ground-work. The border consists only of a series of circles, or wheels, lapping over each other, formed by three threads passing over and under the cords of twelve meshes. It will be seen that one row of semi-vacant meshes is left all around, next to the inner square, and one row next to the outer edge of the whole square.

An antique lace pattern is sometimes finished along the border by a row of button-



hole stitches, or a crocheted edging. In this case, the series of loops forming the edge is part of the netting itself. When so left, the square is intended to be made-up with something else, so that some different kind of trimming will finish its border.

Guipure d' art, or the linen thread of which it is made, is usually of a beautiful cream or ecru shade, quite effective when associated with some bright color. It is made up over gay-color silk or satin. Thus a pin-cushion may be of pink or blue, covered on the top with a square made after this pattern, and edged with a ruche of ribbon of the same shade as the bright-hued material. Or, a number of squares may be joined to form a large tidy, the alternate vacant squares being filled with satin, plain, quilted, puffed, or adorned with embroidery or hand-painting. Such a tidy may be further decorated with bows of bright ribbon.

H. B. M.

### HOME-MADE SWEETS.



For ID jams, jellies, and marmalades come to us in as good shape as some brands of canned peaches, plums, apricots, and pears, the much obliged housekeeper could swing in a hammock or drive through shady country roads instead of working over purple grapes and yellow peaches, preparing them for the preserving kettle.

To make blackberry jelly, heat the berries until soft, then squeeze out the juice; measure a cup of sugar to each cupful of juice, and after the juice has boiled fifteen minutes add the sugar; let it boil five minutes longer and then pour into glasses. Try the jelly in a saucer, for some fruit jellies as soon as the sugar is stirred in, while others need to boil several minutes longer. Jelly from any fruit can be made in the same way.

Blackberry jam is made by boiling the crushed fruit until it is a smooth mass. Let it stew until soft; then mash thoroughly with a fruit stirrer, and boil one hour; adding as much sugar as there was fresh fruit. Boil one-half hour, then put into small glass jars, and tie up when cold. A better color and flavor are obtained for both jelly and jam by not adding the sugar until the fruit is nearly done. In adding the spices, allow one teaspoonful of cinnamon, half a teaspoonful of ginger, and a quarter teaspoonful each of cloves and allspice, to a quart of cooked fruit. Spices should be added just before removing the preserves from the kettle.

Blackberry cordial is made by adding to each quart of blackberry juice, one pound of white sugar, one tablespoonful of cloves, one of allspice, one of cinnamon, and one of nutmeg. Boil all together for fifteen minutes; then add a wineglassful of pure brandy. While hot, put into bottles, cork, and seal.

In making preserves the same directions will answer for peaches, pears, quinces, citrons, sweet apples, and plums. Pare the fruit, cut in halves, and remove all the core. Take one pound of sugar, put in a preserv-

ing kettle, and add one pint of water to every two pounds of sugar. Boil gently until the fruit is soft enough to be easily pierced by a straw, but not soft enough to break; then lift out into glass jars, filling each jar two-thirds full. Put the syrup back on the fire, stir into it the white of an egg, beaten to a stiff froth; let it boil, skimming constantly until no more scum rises, and the syrup is perfectly clear; then fill up each jar, and seal.

The skins of peaches may be removed more quickly by scalding than by paring. Cut citrons into slices an inch thick, and these slices into pieces two inches long. Use one lemon, sliced, to every two gallons of preserves; but remove the lemon before putting the citron into the jars. To make the syrup into a jelly, after the jars are each filled two-thirds full with the quinces return the syrup to the fire, and add to it the rinds, cores, and seeds, which have been stewed soft in a separate kettle, adding also the water in which they were stewed. Boil twenty minutes, strain through flannel jelly-bag, and squeeze out the juice from the cores and seeds. Clarify with egg, strain again, and pour while hot over the fruit. Raise the quinces with a fork so that the jelly will form all around them.

Peel partly-ripe tomatoes, and place over night in stone jars, sprinkling over them one pound of sugar for every pound of tomatoes. In the morning, boil them for three-quarters of an hour.

When done, the tomatoes should be clear, and the syrup of a deep, rich yellow.

To make fruit butter, after the fruit has oiled an hour put in a pound of sugar to every pound of fruit. Boil thirty minutes after the sugar is in, stirring all the time.

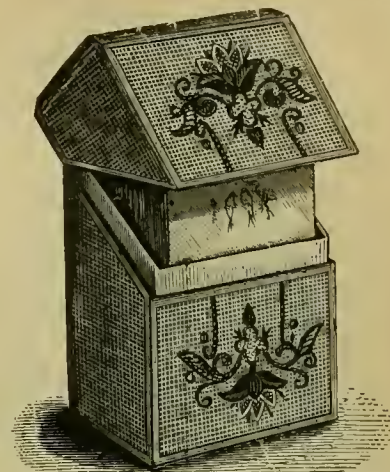
Apples, peaches, and plums make a butter which, when rightly made, is excellent. The plums should be stewed soft before the stone is taken out, as it is then little trouble to remove; but the peaches and apples should have the stone and core removed before putting into the kettle. Their skins are not taken off.

Apples, grapes, and quinces make the best marmalade. The fruit should be very ripe. Stew until tender in enough water to cover the bottom of the kettle; and put through a fine colander to remove the skins and seeds. To each pint of pulp add a pound of sugar after it has boiled half an hour; let it continue to boil for ten minutes longer, stirring it often.

Prepare ripe peaches as for marmalade, but boil only fifteen minutes; then pile the fruit up evenly upon plates, so that it will be about three inches thick. Place in a warm oven, and when hardened cut into slices an inch thick, dust both sides well with powdered sugar, and put away in wide-mouthed glass jars. It is ready for use and requires no further cooking.

To make sweet pickles of peaches and pears, take fruit not entirely ripe; use half-a-pound of sugar and half-a-pint of vinegar to each pound of fruit; make a syrup of the vinegar and sugar, add the fruit and boil until tender, but not soft. Remove to jars, put the syrup back on the fire, and add the spices; as soon as it boils again, pour over the fruit. After standing three days, pour off, boil, and put back over the fruit, and seal up.

MRS. M. J. SPICER.



EMBROIDERED NOTE CASE.

The pretty and serviceable note-case shown in the illustration, is made of cardboard. It is eight inches in height by four inches broad and three inches deep.

The front of the case shows the embroidery, which is alike for the body of the case and for the cover. The outside and the rim of the case are covered with gray linen, and they have a binding of yellowish leather. The embroidery is worked on the material destined for the outside of the note-case.

At Figure 2 is given the pattern of one-half of the design. The upper part of the

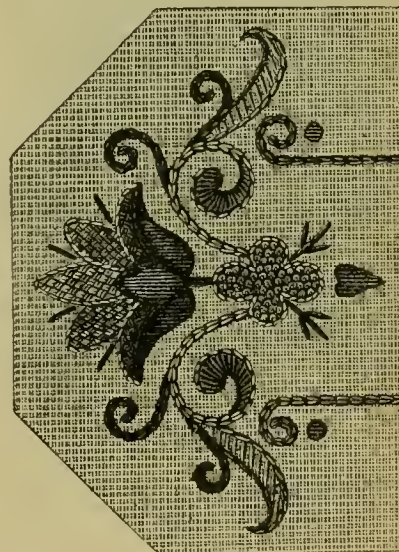


FIG. 2.

middle figure is worked in blue and the lower part in different shades of brown.

The figure underneath is worked in knotted stitch, with pink filoselle silk. The side figures are to be worked in different shades of olive, and filled out with brown at the top. The chain-stitch is light brown. Gold cord edges the middle figure.

The pattern is so very distinctly shown in the illustration that there will be no trouble to reproduce it by anyone who undertakes it.

EMILY STUART.

**QUILTED SACHET.**—Lay between thin swiss muslin a powder having a strong perfume; nicely cover with satin and velvet, finishing the sides with pleatings of oriental lace. In one corner embroider moss-rose bud and leaves, in gold, floss, or applique.





SUMMER COSTUMES.

Of all the material in use for summer wear, the sheer wool called, nun's veiling, is one of the most popular. It is used for simple morning toilet, it is made more dressy for afternoon wear, and it is capable of being made sufficiently elaborate for full evening dress.

The morning novelty is the bordered nun's veiling of white, edged with cherry-color stripes near the edge, or with blue stripes, or stripes of a mottled color. These are made up with a short festooned polonaise on a pleated skirt. The brilliant cherry-red is a new shade used for the basque and overskirt of white and red striped veiling lower skirts. Plumetis and plain embroidered veilings for afternoon toilets are used in dark or light colors, notably of blue shades, and for large figures are of plain veiling, or of satin surah.

White veiling of a quality as sheer as gauze, is made up, for evening dress, in the Sara Bernhardt dress, having full shirred

corsages and sleeves, over which is worn a sleeveless jacket of Breton insertions, let-in in the thin veiling in stripes and finished with thick full frills of lace.

A new fancy for black dresses of nun's veiling is to have the skirt of blocks of black and white, of the same sheer wool. This is made in deep pleatings, and the plain black overskirt is untrimmed, save by the large square jet buckles that catch it up on the hips.

Dresden china costumes make the most fanciful evening dresses, having a skirt of pale tinted satin covered with white lace flounces put on in straight rows or in festoons; and a demi-polonaise of brocatelle, lampas, or velours, showing gay figures of raised velvet on a dull satin ground. A lace or net vest, crossed with narrow satin ribbons tied in bows, is in the basque, and a puff of this lace is added to elbow sleeves of the figured goods.

Plain polonaises made of open-worked embroidery on white muslin, have the tournure made bouffant by puffs of plain white muslin, mixed-in with deep loops and ends of wide sash ribbon. The star, wheel, and leaf patterns of Hamburg embroidered nainsook are used; and a frill of Valenciennes lace, three inches wide, trims the edge. The skirt has clusters of lengthwise



FIG. 3.



FIG. 2.

tucks, puffs, and insertion down the front and side breadths, with three frills at the foot. To tie back the fullness of the straight breadth behind, there are two ribbons sewed outside in the straight seams, drawn back, and knotted with loops and hanging ends.

Mountain and yachting suits are made of dark blue flannel and cheviot, with trimmings of white or red flannel and mohair braid. The skirt is a deep kilt of the flannel over a farmer's-satin foundation skirt. When white flannel is used, the kilt has strips of white flannel two inches wide beneath the dark blue pleats. The blue flannel apron overskirt is turned up three inches on the right side, then hemmed; and there are five rows of stitching on the hem. The fronts of the short blue basque are turned back from the waist line to form revers, and roll over in a broad square sailor collar, filled up with a blue flannel plastron, and completed with a military standing collar covered with rows of white mohair braid. A white twilled flannel vest may be made separately and worn with a sailor collar of



the same that nearly covers the blue collar. Flat and polished brass buttons are on the basque. Some suits have a red cashmere vest in the small blue basque, and a stripe of this red is inside each kilt pleat. Lengthwise clusters of gilt braid are on the standing collar, the cuffs, and the basque. Some blue flannel suits have a kilt skirt of blue, red, and brown barred cheviot, with only a cluster of six blue flannel pleats down each side. The pleats of the apron overskirt are upturned, and the edges stitched. The vest is of plain goods, with rows of black braid on the blue revers turned back each side of the vest. A blue cheviot dress has the front breadth of the overskirt buttoned down the middle with large ball-shaped crocheted buttons, and there are twenty horizontal rows of double braid laid along each side of this overskirt. On the pleated skirts of these wool dresses there are five narrow tucks above a wide hem. Pale leather shade merino is also used with dark blue

dresses for the vest, collar, and cuffs; when mohair braid is then used in parallel rows on the skirt and the overskirt.

The first costume, which we here illustrate the front and back view at Figures 1 and 2, is a very stylish street dress. It is made of cashmere in black or colors. The front of this overskirt is made of shirred ruffles, and the back is fully draped. The bottom of both overskirt and basque is trimmed with band of surah silk; the overskirt being further ornamented with silk fringe, and the basque shirred on waist and ornamented on front and back with loops of surah ribbon. The neck is cut square, and is finished with a collar of surah silk. The cuffs are made of surah silk and are finished with pleatings of cashmere.

A pretty morning suit of Scotch zephyr cloth is shown at Figure 3. It is suitable for young girls from the ages of ten to sixteen years. The bottom of the skirt of this dress is trimmed with puff and ruffle, headed with three small puffs; above which is an embroidered band, and pleated heading of plain material in contrasting colors. The pocket, sleeves, and collar are trimmed with embroidered bands. At the neck, which is cut somewhat low, is a lace ruching, and the collar is broad and deep. There is a bow of gay-color ribbon at the neck, and loops and ends of the same trimming the pockets. As the beauty of this dress depends almost entirely upon the embroidered bands, an opportunity is afforded our girl-readers to put in use the instruction on art needlework, given in this and former numbers of the *QUARTERLY*.

We have published very many designs that are suitable, as almost any style of embroidery is appropriate for the purpose.

In Figure 5 we illustrate a dress for a miss and one for a child. The girl's dress is a very cool costume suited to the summer season, and will look well on misses of various ages. The material of this dress may be either cambric or lawn with inserting of

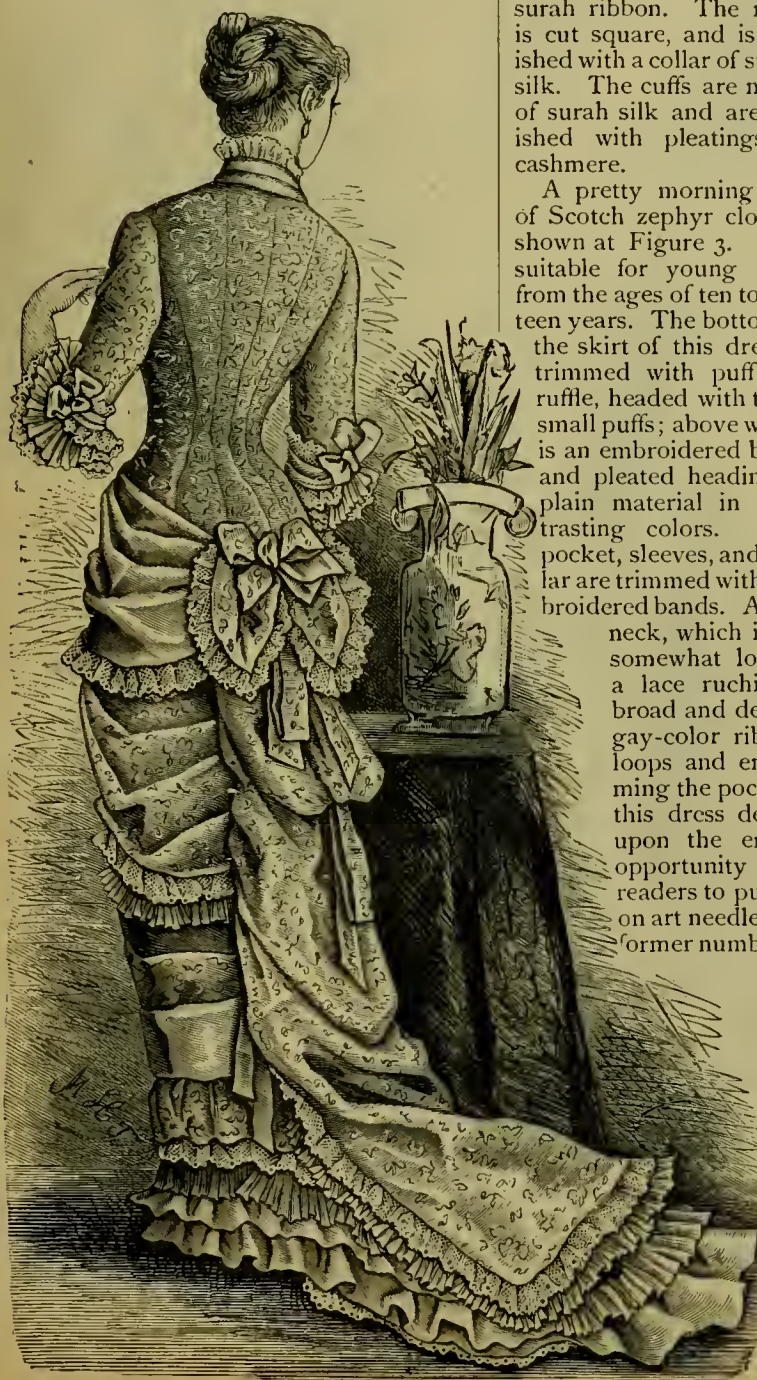


FIG. 4.

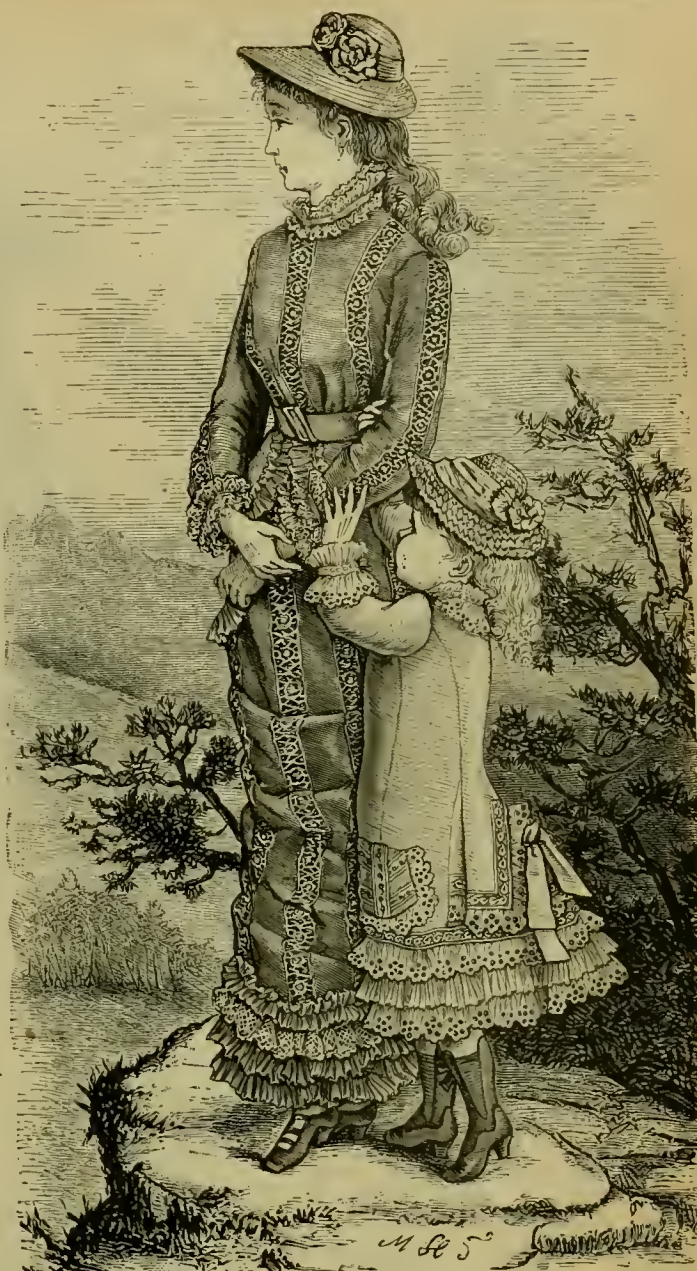


FIG. 5.

nainsook or Hamburg embroidery. The underskirt has two ruffles; and the overskirt is fully draped and long, and is trimmed at the bottom with a ruffle and lace. A belt is worn at the waist; and there is ruching at the neck and sleeves.

The child's dress is made of white cambric in Princess style, with basque back. There is a ruffle of the material between two ruffles at the bottom of the skirt. The neck, pockets, and sleeves are trimmed with embroidered ruffles, as is also the back of the basque. A bow of ribbon is placed at the back.

We next show, at Figure 4, a beautiful costume for evening wear in summer. It is made of brocaded Hernani, of almost any light shade; and is trimmed with Spanish guipure lace. There are two flounces of plain silk; a puff of brocade edged with lace; and two paniers, one of plain silk and one of brocade, edged with Spanish lace. The neck of the dress is cut Vandyke-shape, filled-in with Spanish lace. The sleeves are three-quarter length, and have pleatings of plain silk, trimmed with lace. Small bows of ribbon ornament the back of the sleeves;





FIG. 6.

and a large one to the back of the basque.

The back and front view of an extremely attractive party dress for a young miss is shown at Figures 6 and 7. It is made of French muslin. The waist consists of puffs and inserting; and the sleeves, which are three-quarter length, are also made of puffs and inserting; and are ornamented with a jabot of ribbon. The skirt is formed of alternate rows of puffs, insertings, and knife pleatings; with a deep knife-pleated ruffle at the bottom. The drapery at the back is made full and ornamented with bows of ribbon. The neck is cut low, and a ruching is worn.

At Figure 8 is given a child's one-piece suit which looks best when made of colored cashmere, and trimmed with Irish point lace. The waist is made in basque style; with pleated back and pleated skirt beneath. There are loops of ribbon beneath the back of the basque. The collar is deep and round, and is edged with lace.

Two tasteful dresses for girls are shown in Figure 9. The dress designated *a* is a two-piece suit, which may be made of any neat check, or plaid material. It has

deep kilt pleating on skirt; with five rows of tubular braid above the pleating. The basque is long, and has a pleated front, with three rows of braid around the pleats, the bottom of the basque, the pockets, cuffs, and the collar. The latter is cut wide and deep.

The dress *b* is also a two-piece suit. The skirt has a deep triple box pleating, with embroidery on the outside of the pleats, and on the band around the skirt. The basque has double box-pleats in the back, with embroidery upon them. There is an embroidered band on bottom of basque, over the pleatings of the skirt, and around the wrists and the collar.



FIG. 8.

are laid in folds or puffs, and passed around the tournure and hips to give a bouffant

In addition to the other materials already spoken of, velvet grenadines are made into summer dresses in the favorite design of a short basque and a trimmed skirt, that gives straight lines and full effects. The novelty is the arrangement of two full straight breadths open up the middle for the only visible parts of the back of the skirt; but these are posed on a foundation skirt, and confined to the back breadths of it by being sewed down its seams. The upper parts of the straight breadths



FIG. 10.

effect; and there may be lace flounces, fringe, or embroidery between these puffs or folds. The lowest ends that reach the foot are straight and untrimmed, being merely hemmed or faced. The open space up the middle is finished on each side with a frill or jabot of lace; also, a row of embroidery or passementerie; four sets of narrow strings underneath the frills tie these separate edges together from the belt down to within twelve inches of the foot, where they are left untied; and a flounce of pleated satin is placed on the foundation skirt to show if these breadths should fall open at the foot. On each side of the seams where the selvages of the two breadths are sewed to the single back breadth of the foundation skirt, is a single fluting or organ-pipe pleating, a fourth-of-a-yard broad, stiffly lined, and curved into a space half its breadth. This extends the whole length of the skirt, and is covered with seven frills of lace. Next to this is a side draping made of figured goods; and draped diagonally across the sides, with a pleating of plain material under it. The front breadth is then covered with flounces of lace and embroidery.



FIG 9.



Two or three materials are required for these tasteful skirts; and often two colors appear in them. Thus black armure grenadine of small meshes is made up over white satin for a basque. The two straight back breadths of the skirt may be of the same grenadine or of black satin trimmed up the middle with two frills of thread lace, and two rows of jetted and chenille passementerie; the fluted tube-like piece next these breadths is white satin with seven black lace frills on it; then comes a velvet figured grenadine breadth on each side, made to meet at the top in front, and spread open below to show the entire front breadth of white satin, on which are many black lace frills. The foundation skirt is of white silk. The short basque has the black grenadine turned back to show a vest of white satin covered with frills of black lace. Sometimes the black grenadine is lined with cherry satin, and the front breadth is made of striped black satin with red and gold changeable stripes, that are edged with black lace; the figured side breadths will then be of armure grenadine that has its large black velvet roses lined with red. Some have stem green under the black grenadine, and the pale yellow pepita facings are used with black.

A charming costume of cashmere, in princess style, for a miss is shown at Figure 11. There are silk pleatings at the bottom of skirt; a puff of silk across the back; and the dress is effectively finished with a silk sash. The skirt is box-pleated, and the sleeves are cut coat-fashion, and finished with cuff and frill at the wrist. The neck is square-cut; and the sash is confined at the side with shirred loops. There is a new and prettily-puffed pocket of the same material as the dress.

In the adjoining figure in the illustration (No. 12), a miss's dress in two pieces is shown. This dress has a silk-pleated skirt, with plain front, and down both sides of the skirt and around the bottom is placed embroidery of any appropriate style that the wearer may fancy. The plain front of the skirt has buttons upon one side and bows of bright ribbon on the other side. The blouse is pleated, and has a yoke back and front,

and is trimmed around the front with two rows of embroidery, and also around the bottom of the blouse with the same. The sleeves are trimmed with cuffs and two rows of embroidery, and the neck is finished with crepe lisse quilling and bow of ribbon. A pleated belt with a bow of ribbon on one side complete this very pretty costume for a young girl.

The right-hand figure in the same illustration (No. 13), displays a showy and newly imported German dress for a miss of ten or thereabouts. It is in princess style, and is most effective when made of silk. It has a square-cut neck, and full-shirred front, trimmed with two rows of buttons; the

piques, white muslins, pretty Chamberys, prints, and gingham.

Although there are always to be found offered for sale, foulards, surahs, and silks made in the princess style, still it is in far better taste to have a variety of simple woollens and wash dresses that can always be kept fresh and neat, instead of using silken fabrics that must be sent to the scourers to be cleaned.

A traveling and country dress for girls from four to ten years of age, is a Jersey with waist and skirt in one piece, made entirely of the woolen Jersey webbing, or else with a flannel-pleated skirt attached to a Jersey-shaped waist of webbing. The

waist buttons in front, and its only seams are those on the shoulders and under the arms. Tucks or a folded sash around the hips conceal the seam that joins the skirt. The skirt has single kilt-pleatings, or large box-pleats, or there is a wide kilting with narrow pleating at the foot of the skirt. Separate Jerseys are worn with a kilt skirt attached to a silesia waist; but such dresses get displaced too easily. Sailor-blouse waists, made loose and long, droop very low on the kilted skirt, which has very wide loose-looking pleats.

The length of a girl's dress is gradually shortened, from those that reach the foot, worn by two-year old girls, until for those of ten or twelve years of age, which extends only far enough below the knees to conceal the drawers,

which are now never visible. After this age, for girls in their teens they are gradually lengthened until they reach the length of ladies' walking skirts.

Girls of eight years of age and upwards, wear loose-wrinkled Mousquetaire gloves of tan color kid. For smaller girls, pretty silk or wool mittens are in order. The long lace mitts in red, blue, and cream shades, as well as black, will be worn in mid-summer, and there are lisle-thread gloves of white ecru, and slate shades. Small girls wear shoes without heels; and a sensible fashionable custom is, low heels for large girls and misses. HARRIET SAYLOR.



FIG. 11.

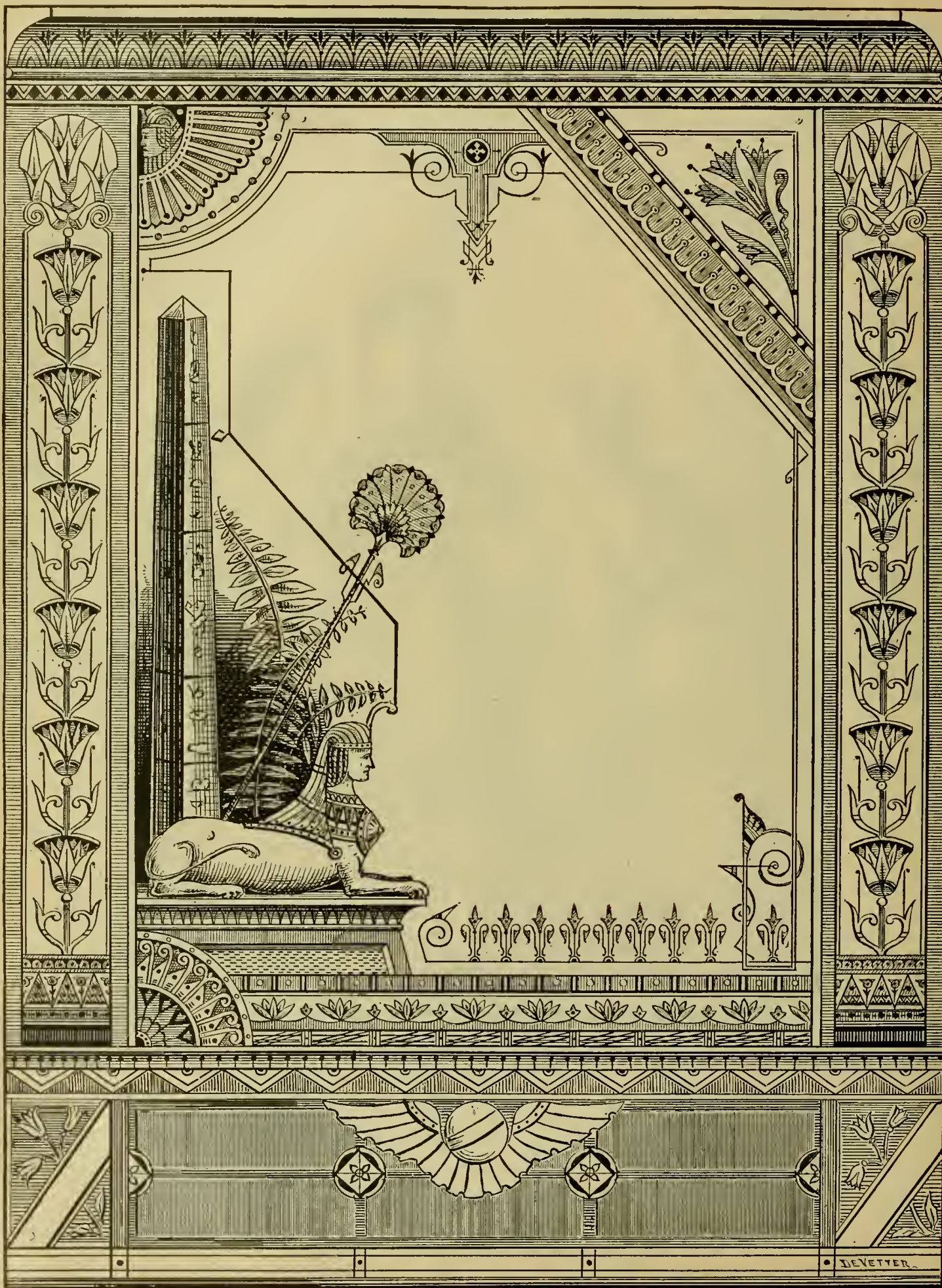
FIG. 12.

FIG. 13.

sleeves are trimmed with folds of the material of which the dress is made. There is a wide sash made of the dress material which is held in place at the side by shirred bands. The skirt is trimmed with double folds edged each side with narrow knife-pleatings. The pocket on the side is made in the same manner as the one last described and shown in Figure 11.

Dresses made in all the models just described are worn by girls of from four to ten years of age; and to these are added the sailor-blouse dresses and the Jerseys. Those who desire to dress their girls in a simple manner, limit them to cashmeres, flannels,



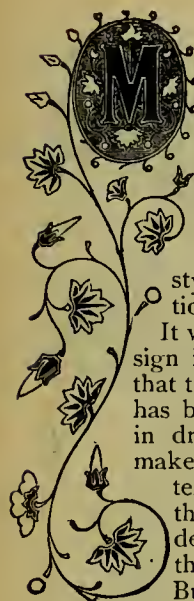


ORIGINAL VESTIBULE DESIGN, BY D. DEVETTER. (For description, see next page).



**VESTIBULE DECORATION.**

(See original design, opposite.)



MODERN houses meet the visitor at the open door with a specimen of what to expect in the way of interior decoration. Continuing to contribute to the fund of specimens of home adornment, we give on the adjoining page an illustration in Egyptian style, suitable for the decoration of a vestibule.

It will be noticed that the design is non-symmetrical, that is, that the halves are not alike. It has been heretofore the custom in drawing for a vestibule to make the design balance, as it is termed; but, upon opening the doors, one-half of the decoration on each side of the vestibule wall is hidden. But by the method shown in our illustration, the main work is on the parts of the walls farthest from the door; enabling the painter to make a much richer effect with less labor.

In the treatment of work of the Egyptian order very few colors are used; such being blue, red, and green, with black, yellow, and white; the first three being the more frequent combination. Red and blue must never be placed in juxtaposition without the separation of a narrow line of white or yellow. Black is usually contrasted with yellow, except when used for edging of lines not strong enough in color to admit of the use of white or light yellow. These rules apply to the ornamentation, the ground colors being neutralized to suit modern taste.

The field or panel of our illustration should be a moderately strong tone of blue-green. The obelisk and sphinx are painted yellowish stone color. The background of leaves in subdued green, they being in shade. The fan ornament is treated with rich, warm colors. The fine lines marking the outline of the panel are in gold, which can be used sparingly on other portions of the work. The cove of the cornice is a rich maroon, with the leaf ornaments of a light tint of green. The bead at bottom is gilded or painted in gold tone. The two side ornamental friezes should have the stiles painted with a strong neutral tint; the panels, in light warm buff; the ornamentation, in terra-cotta color; with the background picked out with black, with bands crossing in gold; the two quarter-circles at top and bottom of panel, and the background black and crimson; and the ornaments, in yellow and blue. The diagonal border is to be treated similarly.

The ornament dropping from the top of panel, corner ornament of lotus leaves, and standing border above dado are painted in a single color of different depths, of a tone to contrast with the blue-green of panel.

The plain and ornamental band lines are to be edged on both sides with black. All encompassed borders are to be treated the same as quarter circles.

By having the ground colors put on by a practical workman, any person with a slight knowledge of drawing and the use of colors

will be able to reproduce our illustration on the walls of a vestibule with very little trouble and expense. No knowledge of shading is required. Merely the ability to lay-on a flat ornament from the pounce, and edge the same with a fine line. Most vestibules have marble bases; should there be none, one can be made after the design here given; either marbled or worked up in dark brown, black, and yellow.

It should be remembered that the whole base must be painted in darker colors than the work above it. D. DE V.

**WALL POCKET.**

The very ornamental wall pocket, shown in our illustration here given, is well worthy of reproduction by those who delight to decorate their rooms with their own work.

The ground form of this wall pocket is cut out of card-board, and is covered on both sides with gray Burette. The renaissance embroidery is worked with filoselle silk and gold thread. The colors



may be selected in various shades and tints, according to the taste of the worker.

The stitches used for this work are, tent, languette, and chain-stitch. BELLE.

**THROAT TRIMMINGS.**

What will look best around the throat with a morning dress is sometimes a puzzling question. Tulle or lisse frillings rumple so soon, and are unsatisfactory and expensive; and plain collars have a stiff appearance. Purchase a few yards of good washing lace, about two inches deep; quill or pleat it, and then cut into suitable lengths, and tack around the neck of the dress. Such collars are easily removed and renovated when soiled. Fold loosely a piece of soft black Spanish lace around the throat, close to the frilling, but below it; this will look still better if a natural or good artificial flower is worn amongst the folds. Another effective arrangement is made with three yards of scarf lace. Trim the ends with quilling to match, place around the neck, leaving nearly all the length in the right hand, the end lying upon the left shoulder being about half-a-yard long. Wind the longer piece twice around the throat in loose, soft folds, and festoon it gracefully in front with pins; and fasten a brooch at the side.

H. B.

**NEEDLEWORKED TOWEL.**

We here illustrate a very pretty design for a hand-towel of Russia crash, which is to be ornamented with cross-stitch embroidery.

Although small, the design is so simple and so clear that it requires no description, but can be understood by a careful examination, and very easily copied.

The canvas is laid on the crash, and the cross-stitch is worked over it. When finished, the threads of the canvas are drawn away, and it is edged with lace.



Another method of toweling embroidery is by means of drawn-work. Select a rather strong and coarse linen material; cut it to the size required, including a space of two inches for the fringe. At the end of this space make a line of wide-apart button-hole stitches; leave an inch of material and draw out threads beyond it to the depth of half-an-inch; leave a quarter-of-an-inch of material and draw out another half-inch of threads. Draw out the threads in this manner along the four sides of the material; at each corner the only threads left will be those belonging to the undrawn parts of the material. Protect the corners by a long narrow line of buttonhole, worked with fine cotton, so as not to show in the design. Work a line of cross-stitch with wool around the outer edge of the drawn threads, and fill the spaces left between them with the same lines of cross-stitches. Take a piece of fine crochet cotton, and work with it the pattern formed of the threads left in the material when the rest have been drawn away. Fasten the crochet cotton securely at one of the corners and carry it across the first open space, divide in half the few threads between this and the next open space, take the last half upon the needle and twist it over the first half, draw up the needle and cotton and repeat to the end of that corner. When the threads are reached that are close together, divide them off into sets of eight threads. Take the last four first upon the needle, and twist them over the first four; repeat them until every space of drawn threads is worked over. Work small wheels over the open squares left at the corners. Fill in the centre with stars made with colored filoselle; draw out threads to form a fringe. K CORB.



DESIGN FOR A SOFA CUSHION COVER; EMBROIDERED IN CHENILLE.



THIS DESIGN WOULD ALSO BE APPROPRIATE FOR A CHAIR-BACK COVER.

(For description, see next page).



## SOFA CUSHION COVER.

(See illustration on opposite page).



O those who understand working in chenille, the adjoining full page illustration will require but little description.

Although the engraving is unusually clear and explains itself, nevertheless we give some general directions, for the benefit of those to whom this style of embroidery is less familiar.

The design here given is exceedingly rich, and is to be worked in silk chenille; but the effect will be almost as good, if in place of the silk chenille, a woolen chenille, known in the trade as arrasene, is used, which has the advantage of being less perishable than the silk.

The groundwork is a soft, light gray material rough on the wrong side and smooth on the right; with indefinite stripes crossing the goods. In order to have the embroidery lie smooth and prevent drawing stretch the materials in a frame, and take very short threads for each needleful.

The embroidery, if well done, has a most velvety appearance; but each stitch must be very smooth and even, and great care must be taken to have each stitch long on the right side and short on the wrong side. To accomplish this, whenever it is possible the needle in beginning a stitch must be placed a little back of the point where the last stitch ends, and drawn up from the under to the upper side, then a long stitch made on the upper side, and so continue.

The arabesques are to be embroidered in moss-green, light-green, wood-brown, and soft gray; while the flowerlike figures are in deep red, pale red, and blue. Every color should be selected in three or four shades, to give the necessary softness and effect to the work.

MRS. COLBIE.

## PLUSH FOR APPLIQUE.

Trace on the under side of a piece of fine linen or Holland stretched in a frame, the outlines of the various pieces wanted to back the plush. The various parts of the design are traced on the Holland so that they shall all go the same way of the stuff. Leave space enough between each tracing of parts to insure a good margin for cutting. Make a paste of a teaspoonful of rosin and three tablespoonfuls of flour, boiled for five minutes in half-a-pint of water. Spread the cold paste upon the upper side of the Holland, and smooth and press it with a soft cloth. Let it dry gradually. Take the backing and its plush out of the frame, and with sharp scissors proceed to cut, following the outlines carefully. Arrange the parts forming the design, which should be marked off in chalk on plush, or clay pencil on satin or silk; tack down the plush appliques lightly in their place, and overcast the parts finely to the ground. Two gold threads, couched down to the foundation and plush applique edges, conceal the overcasting. Stems and stamens of flowers are expressed in stem or in chain-stitch in silks or crewels, and hearts of flowers by French knots in silk.

E. D.



## PAINTED SATIN PICTURE FRAME.

We desire to direct the attention of those of our readers who are interested in decorating their rooms with specimens of their own handiwork to the handsome photograph frame which we have here illustrated.

The wooden frame is covered with satin; and then decorated with either oil or water colors. To one familiar with the use of the pencil and brush, nature furnishes an endless variety of designs.

Many however may choose to copy the design here given: a graceful wreath of wild roses and forget-me-nots; which would be found to be very effective if painted upon black satin.

LOUISA GESNER.

## TILE PAINTING.

No great amount of artistic knowledge is required to produce very attractive results with tile painting. Pretty tiles may be made with designs in outline traced from patterns in this and former numbers of the *QUARTERLY*. Fruit, flowers, birds, landscapes, and animals' heads, as well as figures, are painted on tiles with good effect.

The china to be painted should be of the very best quality, without spot or imperfection; and must be what is known as hard porcelain. The outfit consists of the vitrifiable colors; an assortment of medium brushes, three sizes of blenders; two palette knives, one of ivory and one of steel; a small bottle of oil of cloves or lavender; and also one of turpentine. Also, be provided with plenty of alcohol and spirits of turpentine.

While working keep at hand a sample of how all your colors look when fired; it will be found a great assistance.

Prepare the tile to be worked on, by rubbing the surface with turpentine or alcohol, and allow to dry thoroughly. With a lead pencil, trace or sketch the design chosen. If sketching, using a medium lead pencil; if you need to trace the subject, place a piece of transparent paper over the design to be copied, and follow all the outlines carefully with a sharp pencil; scribble with the pencil over the back of the drawing, then place this in its

proper position on the tile to be painted, leaving the dark side down, and carefully go over the lines with a fine wooden point made for that purpose. A delicate outline of the design will be left on the plate. Lay out on the palette all the colors that you are to use; these should be made a little thinner with turpentine; and when laying them on, a little oil of turpentine may be used.

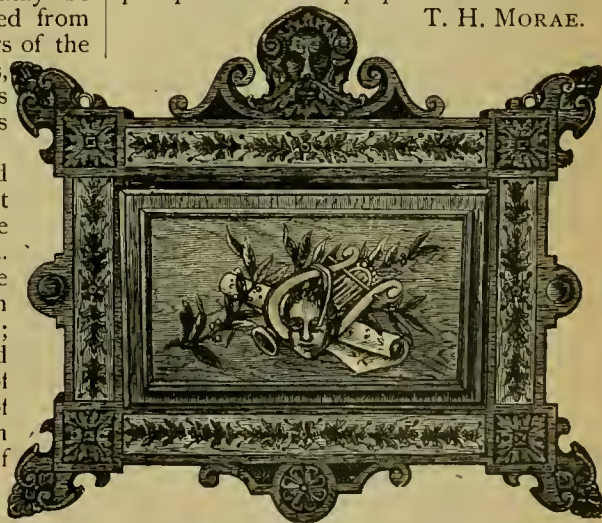
Remember to lay-on the colors as simply as possible; and that one part must not be painted over twice till perfectly dry. Either oil of lavender, oil of cloves, or turpentine will answer for a medium. Rub down thick colors with the palette-knife, using the ivory knife with colors containing iron.

To mix colors on the palette, rub together well with the knife; and see that there is very little oil on your brush, as too much of any medium will injure the painting when it is fired; causing blisters and inequalities of color.

Colors without iron are white, blue, and gold; there is a small portion of iron in greens and yellow; iron forms the base of red, brown, gray, iron-violet, brown-yellow, black, and ochre. Blue is made from cobalt, which, when mixed with iron, gives gray; therefore care should be taken when using with flesh tints. As ivory-yellow contains iron, it should be used with caution when mixed with red. Mix iron colors with iron colors; and those without iron together. Use a little blue with black, as alone it is apt to come off or rub after the firing.

In painting white flowers, the white china itself is to be left for the lights, as the white paint is only used for little touches and spots; for shadows a little gris noir and blue riche. For red flowers, make the local tints either with rouge orange, brun rouge riche, or rouge capucine. Use violet d'or and pourpre riche for a purple flower.

T. H. MORAE.



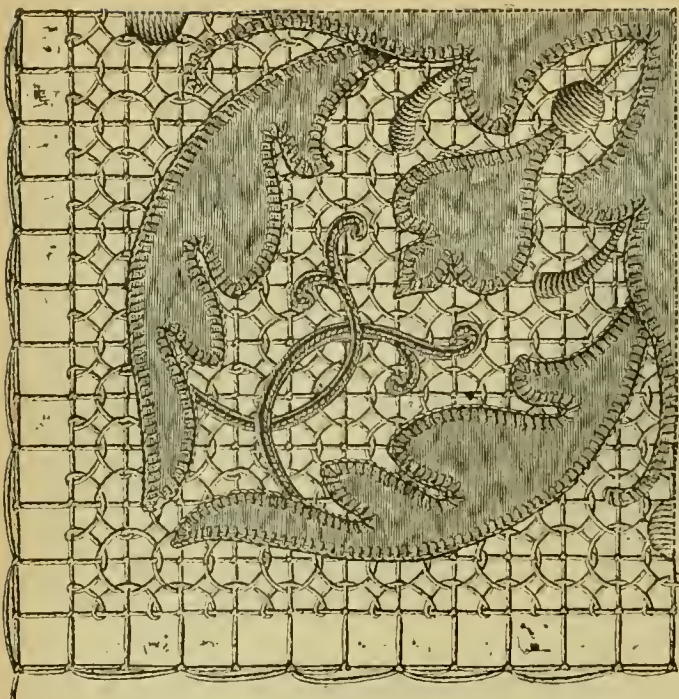
## NEWSPAPER PORTFOLIO.

The elegant portfolio for newspapers which is shown in the illustration given above, is a union of the ornamental and the useful.

This portfolio is carved in oak. The laurel branch and the paper roll are painted in their natural colors; the lyre, in gold; and the mask is painted in bronze color. The narrow border which surrounds the portfolio is painted in two shades of dark brown.

B. W.





### TRANSFER AND NEEDLEWORK COVER.

Instead of the fine linen, mull, batiste, or the various materials which are commonly used as foundations for needlework, lace or antique netting may be effectively employed.

We give in our illustration a pattern for this style of work. The ground work is of coarse net, worked entirely over in ecru thread, or, if preferred, antique netting may be used.

The foundation being ready, the pattern is cut out of silk and basted on to the netting, and then caught down and held in place by a buttonhole stitching of silk, either purse or coarse sewing silk. Wherever it is required to add ornaments or stems of the needlework, a foundation is made of the silk caught at each end to the netting, and worked over in satin stitch, which is not caught to the netting.

The square we give will serve as a sample for a toilet pin-cushion, taking the square for one quarter. It can be finished with either lace or fringe.

E. MALCOLM.

### BEAUTIFUL HANDS.

Beautifying the hands is an art practiced by people calling themselves manicures. Anyone who wishes can become their own manicure by following the directions here to be given.

First, wash the hands thoroughly in warm water containing bran and vinegar, making a lather with fine white soap, and rubbing the hands well with the bran. Prepare a cosmetic paste thus, myrrh, one ounce; honey, four ounces; yellow wax, two ounces; rose water, six ounces; glycerine, enough to make the paste spread easily. Melt the wax in a dish over boiling water; add the myrrh while hot, beat up together; then add honey and rose-water; beat again and then add the glycerine. Spread this paste over gloves for the purpose, chamouis or or castor, three sizes larger than is usually worn.

Another paste is made with two teaspoonfuls of oil of sweet almonds, one ounce of rose-water, thirty-six drops of the tincture of benzoin, one teaspoonful of glycerine, the yolks of two fresh eggs, and one teaspoonful of rice flour. Beat to a paste and line the gloves with it.

Still another paste for the hands is made with, one teaspoonful of the best pine tar, and one pint of pure olive oil. Melt in a tin-cup over boiling water. Perfume with rose-water.

An inexpensive recipe for whitening the hands is composed of home-made soft soap, half-a-pound; one gill of salad oil; one ounce of mutton tallow; boil together, then add, when away from the fire, one gill of the spirits of wine, and perfume with ambergris or benzoin.

Bran mittens are excellent for ordinary use to keep the hands white where they are used in house-work. Make good sized mits of cloth and fill with wet bran or oatmeal; first wash the hands with vinegar and glycerine or with lemon juice and glycerine rubbed-in afterwards, then put the bran mittens on, tie them closely at the wrist, and wear every night, as needed.

Ground barley, the white of an egg, one ounce of honey and a teaspoonful of glycerine spread thickly inside gloves and worn at night, is a useful recipe for the hands. Alum added to white of egg and rose-water is good for making the flesh firm; a trifle of glycerine added, is an improvement.

Pitch and myrrh melted together and placed on the finger-nails over night will soon cause white specks to disappear. Butter or cream will remove the pitch in the morning.

For discolorations, wash the hands with a preparation of two ounces of fine almond soap dissolved in two ounces of lemon juice, to which has been added one ounce of oil of bitter almonds and a trifle of oil of tartar and one teaspoonful of glycerine stirred up until like soap. This is not to be used where the skin is chapped.

A fine toilet salve and useful for chapped surfaces is made with two ounces of oil of almonds, one drachm each of wax, spermaceti, and glycerine, melted together and perfumed with two ounces of rose-water and half-an-ounce of orange flower water.

Fine pumice stone smoothed and rounded is exceedingly useful for smoothing the palms of the hands, and the fingers.

To beautify the nails, first, lather well with warm soap suds from a pure white soap; dry, and while the nails are softened, trim carefully; push down the skin all around, to show the shape of the nails and the little half moon at the base of the nails; remove hangnails; and polish and color with equal parts of cinnabar and fine emery

powder, and afterwards with scented oil of bitter almonds. If a pinkish tint is thought desirable for the tips of the fingers, it can be attained by using this preparation; one-eighth ounce of alkanet root chippings soaked for a week in alcohol diluted with water. Apply by dipping a bit of raw cotton in the mixture and touching the finger tips with it.

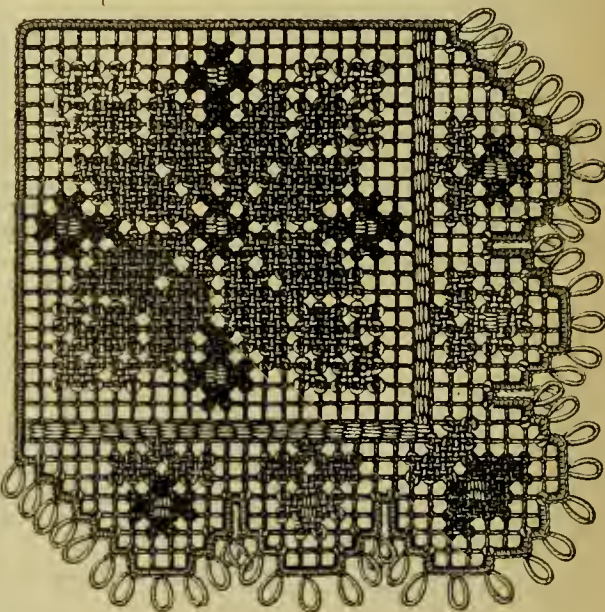
It would be well to treat the hands at the first, and then remove specks from nails, and finally polish. Use different prescriptions according to the state of the hands. The washing cosmetic with oil of tartar need only be used once or twice, either before or after the bran bath. Always use pure white soaps; almond soap, and glycerine and lettuce oil soap are good; also, the oatmeal and fine pumice soaps, where the skin will bear it.

MISS B. MELROSE.

### NECKTIE BOW.

An extremely pretty necktie bow is made of light blue satin, three inches in width, loosely tied or made in a bow with double loops on one side. The square is fastened on one end, concealing it, and is a most beautiful finish. The netted ground work is first made of pale olive-green silk, and on this the figure is worked, in darning stitch with gold thread and sewing silk.

Our illustration shows the design in full size. The small crossed square in the centre is worked in olive, somewhat darker than the foundation; whilst the four similar figures outside the star are worked in wine-



red; with gold thread centres in all. The star is darned-in a much deeper shade of olive, and corner figures in two shades of pale blue. Four strands of gold thread separate the square from the lace edge, which finishes two sides of it. The dark figures in the border are in wine color, the lighter in blue and all have gold centres. Those of a medium shade are worked in olive. A gold thread is held along the edge, and buttonholed on with olive silk; the gold thread being drawn up at regular intervals into small loops. The netting is then cut away, outside the buttonhole edge, and the bow is finished.

MRS. LANSDOWNE.





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## CHICKEN A LA MARENGO.

Cut the chicken or fowl into eight pieces, that is to say, the two wings, the two legs, two pieces of the breast, and two of the back; which put into a stew-pan with three tablespoonfuls of the best olive oil; set over a moderate fire, shaking the stew-pan around occasionally, until the pieces of fowl are rather browned; then mix-in a tablespoonful of flour, which moisten with a pint of stock or water; let it simmer at the corner of the fire for twenty minutes, skimming off the oil as it rises to the surface. Add a few parboiled mushrooms in slices, season with a little salt, pepper, sugar, and a piece of scraped garlic the size of a pea; take out the fowls which pile upon the dish; add a glass of white wine, and reduce the sauce over the fire, keeping it stirred until sufficiently thick to adhere to the back of the spoon, when pour over the fowl and serve.

## POTATO SALAD.

Boil enough small potatoes in salt and water to make, when sliced, two quarts. Rub a bowl with garlic, put in potatoes, add half-a-pint finely chopped shallots or small onions, a tablespoonful chopped parsley, a teaspoonful each of salt and white pepper. The potatoes must be hot. Mix a teacupful of chicken or meat broth, four tablespoonfuls each of olive oil and wine vinegar and toss lightly with potatoes, so as to break as little as possible. Serve on leaves of lettuce.

## SOUBISE SAUCE.

Take ten or fifteen silver onions; peel and trim them, and put them for ten minutes into boiling water containing a little salt, in order to extract the rankness. Then throw them into cold water for a few minutes, after which drain them and put them into a stew-pan with half-a-pound of the best butter; place them on a slow fire and stew them until they are tender. Then add some staunch white stock, a gill of rich cream, and a little sugar; stir this constantly upon the fire until it is reduced to a thickish sauce.

## SAUTE OF LOBSTER.

Take one pound of cold boiled lobster meat, cut up into small pieces; the juice of one lemon; and three ounces of butter; put all into a sauce-pan; season with salt, cayenne, and a little nutmeg. Place on the fire and fry for five minutes, shaking the pan occasionally to prevent scorching. Serve hot.

## WAFFLES.

Take half-a-pound of butter, half-a-pound of fine sugar, nine eggs, three pints of milk, an ounce-and-a-half of baking powder, and two pounds and a-quarter of sifted flour. Sift the baking powder with the flour.

Beat the butter and sugar to a cream, add the yolks of eggs, the milk, and one-half of the flour; mix well, and then add the whites of the eggs, which you will have beaten to a staunch snow; and lastly add the rest of the flour. Bake in waffle irons, well greased and heated. When baked the tops may be dusted with fine sugar or with a mixture of sugar and powdered cinnamon.

## SUET DUMPLINGS.

Put two teaspoonfuls of salt into one pound of sifted flour, and mix it well with twelve ounces of finely-shredded and chopped beef suet. Beat up four eggs in half a pint of milk and stir this into the other ingredients. Make it into a number of small dumplings and boil them for one hour, with mutton or beef soup or broth.

## CRAB SANDWICH.

Put half-a-pound of boiled crab meat into a stone mortar and pound it to a smooth paste with the juice of half a lemon; season with pepper, salt, a little grated nutmeg, and a pinch of curry powder; now mix this paste well with six ounces of the best butter. Cut rather thin slices of bread, and spread the slices with the crab paste.

## CURRIED CRAB.

Put into a sauce-pan a quarter-of-a-pound of butter, with a little flour; cook together, and stir till smooth; then add a gill of cream, a little cayenne, salt, and a dessert-spoonful of East India curry powder; mix all well together; then add one pound of boiled crab meat, chopped fine; stir well together, make very hot, and serve.

## VERMICELLI PUDDING.

Pare off thinly the yellow rind of half-a-lemon; break a stick of cinnamon into bits; boil these in one pint of milk, sweeten to taste and strain through a sieve. Put a quarter-of-a-pound of vermicelli into the above mixture, and let it boil for ten minutes; beat up five whole eggs and add them to the mixture; pour all into a dish and bake for half-an-hour.

## CHICKEN CROQUETTES.

Take a pair of fowls weighing not less than six pounds, and choose those having the largest amount of breast-meat. Boil these in sufficient water to cover them; with two onions, two carrots, a small bunch of thyme and parsley, a few cloves, and half a nutmeg grated. Take them out, when tender; and after they have become cold, divest them of all skin, fat, gristle, and tendons; and chop the meat as fine as possible. Put half-a-pound of the very best butter for each chicken into a sauce-pan, with a tablespoonful of flour, and cook together, stirring constantly to prevent its burning; add a gill of the stock in which the chickens were boiled, and a tumbler of rich cream; boil

for eight or ten minutes, stirring constantly; remove from the fire and season with salt, pepper, grated nutmeg, and a little finely-powdered sweet-marjoram; then add the chopped chicken meat, stir and mix well together; then add the yolks of four eggs, and stir in rapidly; set all on the fire and evaporate the mixture for a minute, stirring briskly. After which pour the mass out upon a flat dish, and let it remain until perfectly cold. Then make it up into pear-shaped cones or into rolls, with the aid of a little flour to prevent the mixture sticking to the fingers. Now dip each separately into the yolks of eggs beaten with a little cream, and roll them as fast as dipped, into bread crumbs, made from day-old bread. Let them stand for an hour or so to dry; then fry them to a delicate brown color in plenty of clear frying-hot lard, and lay them in a drainer or colander to drain. Serve on napkins laid on a warm dish.

The broth in which the chickens were boiled, can be set away until the next day, the fat then removed and added to the lard pot. The liquor that remains may be strained and heated, and with the addition of a few croutons of fried bread or a little rice you have a fine, rich chicken consomme or clear chicken soup.

## SCALLOPED GINGER CAKE.

Take one quart of molasses, two ounces of butter or lard, half a pound of brown sugar, one gill of water with one-half ounce of soda dissolved in it, a quarter of a pound of powdered ginger, a little ground cinnamon, and three-and-a-half pounds of flour. Make all into a dough, roll out to thickness of a quarter-of-an-inch, cut into cakes with a scalloped tin cutter, lay them on tin baking-sheets and bake in a moderate oven.

## PRIVATE DINNER PARTY.

## MENU.

Little Neck Clams on Shell.

## Soup.

Green Turtle.

## Fish.

Chicken Halibut, Hollandaise Sauce.

## Removes.

Green Goose, Larded Partridge,  
Leg of Southdown Mutton.

## Entrees.

Vol au Vent of Kidneys,  
Croquettes of Chicken,  
Lobster Cutlets a la Cardinal,  
Chicken Salad.

## Sweets.

Omelette Souffle, Charlotte Russe,  
Ice Cream, Sherbet,  
Champagne Jelly,  
Strawberries and Cream,

## Dessert.

Pears, Bananas, Grapes, Fresh Figs,  
Cheese,  
Black Coffee.



# LULLABY.

EDWARD J. GROEBL.

PIANO.

*Andante.*

*p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Hush - a - by, love - ly dar - ling mine,..... Close those wea - ry

eyes of thine; While I sing thy lul - la -

- by,..... Se - cure - ly in thy era - dle lie.



espressivo.

*mf*

*rit.*

*Ped.* \* *Ped.* \* *Ped.* \*

This system consists of six measures. The vocal line is mostly rests. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Pedal points are indicated in the first four measures. The tempo/mood is marked 'espressivo.' and the dynamic is 'mf'. A 'rit.' (ritardando) marking is present in the sixth measure.

*un poco agitato.*

By and by thou wilt not need me, Yet my pray'r will

*p*

This system consists of six measures. The vocal line contains the lyrics 'By and by thou wilt not need me, Yet my pray'r will'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The tempo/mood is marked 'un poco agitato.' and the dynamic is 'p'.

*invocando.*

ev - er be, Heav - en shield thee from all ill,

*mf*

This system consists of six measures. The vocal line contains the lyrics 'ev - er be, Heav - en shield thee from all ill,'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The tempo/mood is marked 'invocando.' and the dynamic is 'mf'.

*rit.*

And do thou our Fa - ther's will.

*rit.*

This system consists of six measures. The vocal line contains the lyrics 'And do thou our Fa - ther's will.'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The tempo/mood is marked 'rit.' (ritardando) in the first and third measures.



*Tempo 1.*

Lul - la - by, dar-ling

*mf* *p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole rest for four measures, followed by the lyrics 'Lul - la - by, dar-ling' over two measures. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and consists of eighth-note patterns in both hands. Pedal points are indicated by 'Ped.' and asterisks (\*) under the first four measures of the piano part. The dynamic shifts to piano (*p*) in the final two measures.

ba - by, sleep, While I vig - il o'er thee keep;

The second system continues the vocal and piano parts. The vocal line has the lyrics 'ba - by, sleep, While I vig - il o'er thee keep;'. The piano accompaniment maintains its eighth-note texture. The system concludes with a double bar line.

And when slum - ber o - ver - comes me, An - gels will our

*rit.* *dim.*

The third system of the score contains the lyrics 'And when slum - ber o - ver - comes me, An - gels will our'. The piano accompaniment features a more complex texture with chords and moving lines. The system ends with a double bar line, and the tempo is marked as *rit.* (ritardando) and the dynamics as *dim.* (diminuendo).

guard - ians be.

*pp*

The fourth system concludes the piece with the lyrics 'guard - ians be.'. The piano accompaniment features a final cadence with a piano-piano (*pp*) dynamic. The system ends with a double bar line.



# Shopping by Mail.

We purpose making it as safe and pleasant, and in every way as satisfactory to shop by mail as in person at our counters. We take all possible care to avoid errors, and when one occurs, it is corrected at once. The following instructions will be found useful to those contemplating fireside shopping.

When writing to us, be sure to have your name, post-office, county, and State, written plainly. Full and legible addresses, besides greatly facilitating business, insure prompt attention. Illegible orders and imperfect addresses are necessarily attended to last. Always sign the same name, as much annoyance is often caused by our not knowing that Mrs. Mary Smith and Mrs. John Smith are the same person. In ordering silks, dress goods, and similar fabrics, it is always best to use the order-sheet which accompanies the sample envelope. After making out your order, it is advisable to look carefully over it to see whether it is correct. It takes but a moment, and often prevents much after trouble.

State definitely whether your order must be filled exactly as per sample, or whether we can use our judgment in selecting a substitute, if the goods ordered should all be sold.

We make no charge for samples of any kind of goods, even the most expensive, and for that reason we request you, when writing for them, to be very explicit in stating exactly what is wanted—the width, price, quality, color, etc., so that we can send you just what you need instead of a great lot of samples that are of no use to you and cost us considerable money.

It is not necessary to mutilate the QUARTERLY by cutting out the engravings or descriptions of goods to forward to us. We will understand what you want just as well if the page containing the article desired is given and the price is stated.

Our stock changes so rapidly that it is not advisable to order from samples that have left our establishment longer than a month. Send for new samples, or give us the privilege of selecting the goods nearest to the preferred sample.

Balances due to customers will be remitted on the day their order is filled.

It is never safe to send money in ordinary letters. The safest and most convenient form of remittance is by POST OFFICE ORDER, which you can obtain for the exact amount desired. There is absolutely no risk of losing your money, because no one can use a postal order except the person to whom it is made payable; and, if lost, stolen, or destroyed, we can get a duplicate when you inform us of the office where it was issued, the number, date, and amount, of which always make careful memoranda before sending the order.

Letters can be REGISTERED at the post-office, and though remittances made this way are not as safe as by postal order, yet they are far safer than by open mail.

BANK DRAFTS on New York, or Philadelphia, or any principal city, can be had at

all banks. They are safe to send, because, if lost or stolen, the bank will issue a duplicate when satisfied of the loss.

CHECKS, unless certified, should always be accompanied by good Philadelphia references.

Postage stamps of any denomination will be received in payment for orders amounting to one dollar or less.

When orders are not accompanied by the money, the goods will be shipped C. O. D.

If you do not hear from us within a reasonable time after sending for samples, or ordering goods, send a letter of inquiry, enclosing a duplicate of your former request, or order, and stating whether it contained money, and, if so, the manner in which the remittance was made.

Packages weighing four pounds or less, can be sent by mail; and, when registered, almost absolute safety of delivery is assured. Always state in your order how you desire the goods shipped, whether by mail, express, or freight. If by freight, state the line, when possible; if by mail, enclose sufficient in stamps or money to cover the cost of postage, at the rate of one cent per ounce, and an additional ten cents if you wish the package registered.

We strongly advise our customers to order all valuable parcels to be sent by express, as the companies are responsible and will pay for the goods if lost.

We are always willing to exchange goods which do not please after being received, provided they are returned to us in perfect condition. In returning them by mail they must be wrapped so that the contents of the package may be examined at the post-office without having to cut the wrapper or the cord with which it may be tied. If tied with string, a slip knot, and not a hard knot should be made. The package must not be pasted or sealed. An envelope notched at the corners is not a proper wrapper. Writing of any kind must not be enclosed in the package, but the name and address of the sender may be written on the outside. Any violation of these regulations subjects the package to letter postage, which, in many cases, exceeds the value of the goods. When you return goods always write to us about them on the same day.

SAMPLE OF DRESS GOODS.



Our samples of all textile fabrics are put up by machinery of our own invention, in little paper-covered books, as shown in the

illustration. Each of these sample books contains all the shades and styles of the fabric, and printed upon it are the actual width and price; and whether silk, wool, silk and wool, and so on.

Orders in which the selection is left to our judgment are always filled in the most careful, experienced, and intelligent manner.

## COST OF POSTAGE.

Goods sent by mail cost one cent per ounce; but must not weigh more than four pounds. When it is desired to have the package registered, ten cents in addition to the regular postage is required.

Below is given the cost of postage on the articles that are usually forwarded by mail.

BUTTONS, 3c. to 10c. per dozen.

BUSTLES, 5c. to 25c.

CARDIGAN JACKETS, Men's and Ladies' 18c.

CORSETS, 15c. to 25c.; abdominal, 17c.; supporters, 10c.

DRESS GOODS, single width, 2c. to 5c. per yard; double width, 4c. to 10c. per yard.

DIAPER, per piece, 25c.

FRINGE, 2c. to 6c. per yard.

FLANNEL, 6c. per yard.

FANCY GOODS: Collars and cuffs, per set, 5c.; ties, 3c.; combs, 6c. to 12c.; brushes, 10c. to 25c.; tooth brushes, 3c.; soap, 3c. per cake.

FANS, 10c. each.

GLOVES, kid, per pair, 2c.; 18c. per dozen. It is safer to have gloves sent in a sealed envelope, which costs 3c. to 6c. per pair.

GOSSAMER WATERPROOFS: Ladies', 10c.; Men's, 10c.; Boys' and Misses', 8c.

HANDKERCHIEFS, 2c. each, 18c. per dozen.

WOVEN HOSIERY AND UNDERWEAR: Men's shirts, 15c.; drawers, 12c.; Ladies' vests, 14c.; drawers, 15c.; half hose, per pair, 4c.; Ladies' hose, 5c. to 10c.; Children's hose, 3c. to 10c.

HOOPSKIRTS, 10c. to 35c.

HAMBURG EMBROIDERIES, 1c. to 3c.

INFANTS' WEAR: Long slips, 8c.; short slips, 5c.; shirt, 2c.; robe, 20c.; bib, 2c.; worsted sacque, 10c.; Marseilles cloak, 25c. to 40c.; lace cap, 10c.; socks, per pair, 3c.; skirt, 7c.

LACE, per yard, 1/2c.

LINEN GOODS: Napkins, per dozen, 20c. to 30c.; doilies, per dozen, 12c.; towels, each 4c.; per dozen, 25c. to 65c.

TABLE LINEN, per yard, 12c.

MUSLIN UNDERWEAR: Chemise, 10c.; night dress, 20c.; drawers, 8c.; walking skirt, 16c.; train skirt, 25c.; toilet sacque, 7c.; corset cover, 4c.; long sacque, 10c.; set of three pieces, 27c.

MEN'S FURNISHING GOODS: Flat tie, 2c.; De Joinville scarf, 3c.; flat scarf, 10c.; collar, 2c.; cuffs, 3c.; suspenders, 8c.; shirts (laundried), 12c.; shirts (unlaundried), 7c.; jean drawers, 15c.; night shirts, 15c.

NOTIONS: Braid, 3c. to 10c. per dozen; zephyr, wove, silk, etc., 1c. per ounce; scissors, 10c.

PILLOW AND SHEET SHAMS, per set, 25c.

QUILTS: Marseilles, 60c.; honeycomb, 40c.

SILK FABRICS: Plain silk, per yard, 5c.; satin, per yard, 5c.; velvet and heavy brocades, 10c.; plush per yard, 12c.

SHAWLS, single, 25c.; double, 48c.; zephyr, 10c.

SUITS: Boys' Suits, complete, 50c. to 65c.; pants, 25c.; shirt waists, 12c. Ladies' Suits, wrapper or cotton suit, 30c.; alpaca, or cashmere, 15c. Misses' Suits, 20c. to 35c.

It is always a good plan to estimate liberally on the cost of postage; all the remittance over the actual amount required will be returned.





### SILKS, VELVETS, AND PLUSHES.

Nothing advertises a seller of silks so widely as to have the goods sold give satisfaction to the wearer, and to this we attribute the enormous and constantly increasing business of our Silk Department.

Our offerings this season in these goods alone amount to more than a quarter of a million dollars, and are unprecedented both in the immense size of the stock and its wonderful variety. The stock is now fully ready for examination, and should be inspected by every lady within reach of Philadelphia.

All of our novelties in silk textures were selected by our buyer in person at Lyons, Paris, and Zurich; and the collection on exhibition embraces many unique things that will be found nowhere else on sale in America. The prices are believed to be below all competition.

To all who request, we will send samples free of charge, asking only that the kind of goods, range of prices, and colors wanted, be explicitly stated.

#### RELIABLE BLACK SILKS.

Poncet et Cie, 21 and 22 inches wide, \$1.25, 1.50, 1.75, 2.00, 2.25, and \$2.50 per yard.  
 "Bellon," 21 inches wide, \$1.25 to \$4.00 per yard.  
 "Tapisser," 22 inches wide, \$1.25 to \$4.00 per yard.  
 "Alexander Girand," 22 inches wide, \$1.25 to \$3.50 per yard.  
 American Black Silk, warranted to wear, 21 and 22 inches wide, at \$1.00, 1.25, 1.31, 1.50, 1.75, and \$2.00; 24 inches wide, very soft cachmere finish, \$1.50 to \$2.50; 27 inches wide, at \$3.50, 4.00, and \$5.00 per yard.

#### OTHER BLACK SILK FABRICS.

Black Satin de Lyons, 21 to 24 inches wide, from \$1.10 to \$4.00 per yard.  
 Black Damasses, Brocades, etc., 20 to 24 inches wide, at 75c. to \$5.00 per yard.  
 Black Twilled Silks, for linings, 38 inches wide, at 50c. per yard.  
 Black Surahs, double twilled, 21 to 25 inches wide, \$1.00, 1.25, 1.35, and \$1.50 per yard.

Black Rhadames, 21 to 24 inches wide, \$1.00 to \$3.00 per yard.  
 Black Marveilleux, for linings, 21 to 24 inches wide, at \$1.00 to \$3.00 per yard.  
 Black Taffeta Silks, at 50c. to \$1.25 per yard.  
 Black Trimming Silk, from 50c. to \$1.00 per yard.  
 Black Satins, 18, 20, 22, and 24 inches wide, at 65c. to \$2.25 per yard.  
 Black Velvets, for trimming, 18 and 20 inches wide, at \$1.00 to \$3.50 per yard.  
 Black Velvets, for skirting, 22 to 27 inches wide, at \$2.25 to \$5.00 per yard.

#### COLORED SILKS, SATINS, ETC.

American colored silks, super extra quality, 18 to 21 inches wide, at 90c., \$1.25 and \$1.50 per yard.  
 Colored Silks, all desirable shades, 18 inches wide, 65c. to 75c.  
 Colored Gros-Grain Silks, all desirable shades, 20 inches wide, at \$1.00 and \$1.25, 21 inches wide, at \$1.50 and up to \$2.50 per yard.  
 Colored Satins, 18 inches wide, at \$1.00, 1.25, and \$1.50.  
 Colored Rhadames, 21 to 24 inches wide, \$1.00 to \$3.00.  
 Colored Marveilleux, 21 to 24 inches wide, \$1.00 to \$3.00 per yard.  
 Colored Damasses, Faconnes, etc., at \$1.00, 1.25, 1.50, 1.75, 2.00, 2.50, and \$3.00 per yard.  
 Colored Velvets, all shades, 17 to 20 inches wide, at \$1.50, 1.75, 2.00, 2.50, and \$3.00 per yard.

#### SUMMER SILKS.

Black and white stripes at 40c.  
 Colored and black stripes at 45c.  
 Colored and black stripes at 50c.  
 Colored and black stripes at 55c.  
 Black and white stripes at 65c.  
 Louisines in colored checks at 75c.  
 Glace double checks at 75c.  
 Glace single checks at 75c.  
 Choice glace designs at 75c.  
 Colored and white block checks at 75c.  
 Black and white Louisines, extra quality, at 65c.  
 Extra quality mourning Louisines at 85c.  
 Jaspe mourning silks at 85c.  
 Neat black and white striped Silks, 20 inches wide, at \$1.00.  
 Extra quality block Glace checks at \$1.00.  
 Best quality black Glace checks at \$1.25.  
 The best Louisines made at \$1.50.  
 The best Louisines made, 22 inches wide, at \$1.75.  
 India Foulard Silks, 22½ inches wide, tinted grounds, with colored dots, at 75c. per yard.  
 Taffeta Check Silks, white grounds with colored block checks, in thirty colorings, at 75c. per yard. They are well adapted for children's and misses' wear.  
 Lyons Foulard Silks, 22 inches wide, colored grounds and all silk, at 59c. per yard.

#### SUMMER BARGAINS IN SILKS.

The following are among the special offerings on our silk counters at the time of going to press with the QUARTERLY:

Foreign Colored Silk, our own importation, at \$1.00 per yard. This silk is 20 inches in width, all boiled, lustrous and mellow, and very evenly woven. It is in all the desirable shades.  
 Lyons Colored Silk, of our own importation, at \$1.25 per yard. This Silk is 20 inches wide, all-boiled, lustrous and mellow, and the most evenly woven of any colored silk made. It comes in all colors.  
 Five distinct makes of American Double Twilled Surahs (23½ and 24 inches wide), at \$1.30 per yard. Each make has a different finish, and all the colors for matching and combining with the new dress goods will be found in the collection.

"Gros d' Egypt" somewhat resembles the popular Ottoman, but is of slightly duller finish, and, owing to its peculiar weave, will not slip, which desirable quality will undoubtedly cause it to take rank among the most popular of black silk fabrics. It is finished exactly alike on both sides, and will, therefore, answer as well for wraps as for suits. We have it at \$1.75, 2.00, 2.50, and \$3.00. This is the latest Parisian novelty in Black Silk Fabrics, and, we think, the best that has appeared for several seasons.

Of American silk we have a make that we believe to be as nearly perfect in weave, mellowness and brilliancy of finish and durability in wear as the best Lyons makes. We offer one quality, 20 inches wide, at \$1.25 that is richer and heavier than any foreign silk at \$1.50. And one quality, 21 inches wide, at \$1.50, that is richer and heavier than any foreign silk at \$2.00. In each grade we show a full line of desirable colors. This silk can in no way be distinguished from the best Lyons goods, either by inspection or in the wear; and is not on sale elsewhere in the city.

We are frequently asked by our customers to recommend a brand of black silks. We are pleased now to call their attention to the "Cachemire Oriental" as one of the very best in the world. Having purchased from the agent the entire stock of the above silks, we are enabled to offer them in six grades, from \$1.12½ to \$2.00 per yard, which prices are much less than prevailing rates for any silks of similar qualities of which we have knowledge.

We keep a make of Lyons Cachemire Black Silk, of which we have sold within a year one hundred and fifty pieces without having a single complaint as to cutting, wearing shiny or fraying. Could a lady in need of a reliable black silk ask a better guarantee? Price, \$1.50 per yard.

Chinese Pongee Silks, in pieces containing 19½ yards, in two qualities: One at \$10 per piece, and the other at \$12 per piece. We sell the goods by the yard at 55 and 65 cents. Embroidery by the yard to match, for trimming.

We have secured a small lot of Pongee Robes, each of which contains a full piece (19½ yards) of Pongee, worth \$12.00; and 4½ yards of twisted silk embroidery, 6 inches deep on one edge and 3 inches deep on the other, making in all 9 yards of embroidery. We shall sell them for nineteen and a half dollars each. Bear in mind that there are only seventy-five of them, and not likely to be any more except at the regular price, thirty-five dollars.

All-Silk Lyons Brocades in ten different designs, 22 inches in width, and of heavy and firm weave. Price, \$1.50 per yard. Never before sold under \$2.00.

Black Rhadames, beautiful lustre and evenly woven. Price, \$1.00 per yard. They cannot be found elsewhere for less than \$1.25.

American Gros Grain Black Silk that looks well, and will probably wear well, at \$1.00 per yard. We have lately seen samples of this identical silk marked \$1.19, and advertised as a bargain at that price.

Colored Silk Rhadames, in desirable colorings; made of the finest Italian silk, exceedingly mellow to the touch, of rare gloss, and imported to sell for \$1.75. Our price is \$1.25. Glace Summer Silks of the best quality, in tinted stripes and checks, with solid dark-colored grounds, to match the shades of the above Rhadames. Price, 75c. per yard.

Black Rhadames, in two qualities, \$1.00 and \$1.25 per yard. It is of extraordinary value, selling formerly for \$1.35 and \$1.75.

A lot of heavy, evenly woven black and white Louisines, in ten designs of neat checks. Price \$1.00; not shown anywhere else under \$1.25 per yard.

In sending for samples of silk goods, be explicit regarding kinds, colors, and prices, and so avoid trouble and delay.





Our collection of dress goods varies in value from two to five hundred thousand dollars, and embraces hundreds of different fabrics, and thousands of styles, colors, and shades. It is obviously impossible to fill intelligently a request for samples of dress goods, designing neither price, color, kind, or purpose for which desired. We might forward hundreds of samples, the cost of which would be considerable, and even then not send what was wanted. In order to obtain samples of exactly the kind of fabric required, always mention a range of prices, styles, and colors preferred.

#### SUMMER BARGAINS IN DRESS GOODS.

The following specimen lots will give some idea of the great bargains to be had in our Dress Goods Department during the hot weather months:

Rembrandt Check Veiling, (44 inches wide and all wool) at 50c. per yard. These goods are new this season, in 15 different colorings, including all the new fruit shades, evening shades, and black. Never shown before for less than one dollar.

Fine French Beiges, (42 inches wide and all wool) at 50c. per yard. They are in both plain Mouseline finish and the new Albatross or Foule finish, and in all the new illuminated colorings. Imported to retail at 75c.

Fine French Shoodas (44 inches wide), at 62½c. per yard. The colors include all the new fruit shades, modes, and dark colorings. Imported to retail at \$1.00.

Finest French Shooda (44 inches wide), at 75c. per yard. All the staple colors and new shades. Imported to retail at \$1.00.

French Albatross Cloths (42 inches wide), at 50c. per yard. The colors are cream, pink, light blue, and fruit shades. Imported to retail at 75c.

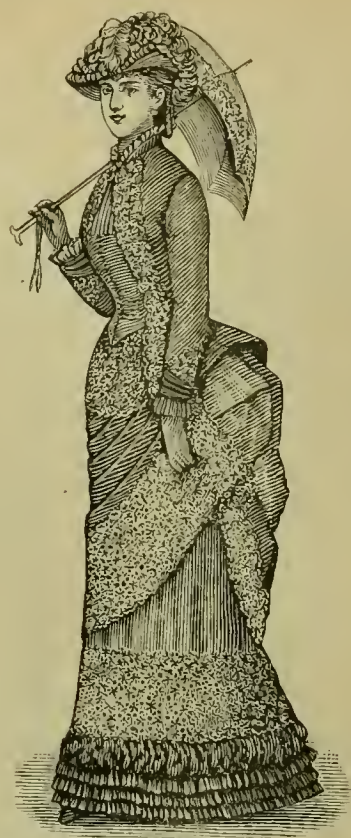
Extra Fine French Albatross (42 inches wide), at 62½c. per yard. There are ten colorings, including evening, street, and fruit shades. Imported to retail at \$1.00.

French Beige De Sante (23 inches wide), at 20c. per yard. All pure wool and in seven shades of gray and brown. Imported to retail at 37½c.

French Beige Albatross (24 inches wide), at 25c. per yard. All pure wool and in twenty different colorings, plain and illuminated. Imported to retail at 37½c.



No. 1.—Embroidered Dress Pattern of All-Wool Nun's Veiling, containing 4½ yards of two widths of beautiful twisted silk embroidery, (9 yards in all) and 5½ yards of finest quality plain Nun's Veiling 43 inches wide. A choice of light or dark colorings, including black. Price, complete, \$10.00.



No. 2.—Embroidered Dress Pattern of French all-wool Albatross, containing 4½ yards of two widths of beautiful twisted silk embroidery (9 yards in all) and 5½ yards of finest quality plain albatross 43 inches wide. A choice of light and dark colorings, including black. Price, complete, \$12.00.



No. 3.—French Dress Pattern, containing eight yards of 24-inch plain Albatross and eight yards of 24-inch figured Albatross. All colors and black. Price, \$5.00.



No. 4.—French Dress Pattern, containing four yards of 42-inch plain Shooda, and 4 yards of 42-inch silk and wool stripe Persian novelty goods. All colors. Price, \$6.00.



## BLACK GOODS.

BLACK DRESS GOODS have always been a specialty with us; and for beauty of appearance and durability in wear, it is believed the fabrics we offer have no rivals.

There is no class of fabrics (silks excepted, perhaps), the real quality of which is more difficult to estimate than black goods. In buying, it is nearly always better to rely upon the reputation of the house than to trust to individual judgment. The beautiful blooming black at time of purchase, too often turns to a dull, dusty brown or gray, under the test of wear, when black textures are purchased from any but the most experienced houses.

Our lines of FRENCH BLACK CASHMERES are simply superb. By constant efforts and improvements (the goods being made to our express order) we have so greatly raised the standard of our cashmeres that we believe they are now nearly perfect in every essential quality.

There is a dyer in Paris who surpasses all others in the regularity, beauty, and durability of his work in dyeing black cashmeres. Naturally, his price is higher than others, and he therefore is mostly employed on the finer qualities of goods, while the lower grades are dyed by inferior dyers.

Being determined to offer our patrons only the best goods that can be produced, we arranged some time ago to have every piece of goods we import of all qualities dyed by this celebrated dyer.

We consider quality and durability first, then cheapness comes as a matter of course, for whatever is best is cheapest, especially in black cashmeres. The prices, however, are quite as low as generally prevail for ordinary goods of other dyes.

All of our best range of qualities are in three distinct shades: crape-black, blue-black, and jet-black.

## SUMMER BARGAINS IN BLACK GOODS.

Never in the history of our house have we shown such a gathering of genuine bargains in thin black goods as at the present time. The reason for this is as follows:

Manufacturers and importers have suffered greatly by the tight money market that prevailed some time ago, and rather than pay the high rates of interest for money (in many cases they could not get it at all) they have been compelled to sacrifice their holdings of merchandise. Only a few houses, prepared to buy largely for ready cash, and to hold until the proper season arrived to sell, could afford to buy, and these few houses commanded the market.

We bought for prompt cash at this opportune time lot after lot of Summer Black Goods, and now we are prepared to show the most satisfactory bargains we have ever offered.

Paris Grenadines, 60 per cent. pure silk, at 50c. per yard and upwards. Regular prices 75c. per yard and upwards.

Pure Silk Grenadines, hundreds of designs, at \$1.00 per yard and upwards. Regular prices, \$2.00 per yard and upwards.

Plain Mesh Sewing Silk Grenadines, 24 inches wide, at \$1.00 per yard and upwards. Regular prices, \$1.50 per yard and upwards.

All-Wool Nun's Veilings, 42 inches wide, at 50c. per yard and upwards. Regular prices, 75c. per yard and upwards.

French Albatross, 42 inches wide, at 50c. per yard and upwards. Regular prices, 75c. per yard and upwards.

French Bengalines, 42 inches wide, at 50c. per yard and upwards. Regular prices, 75c. per yard and upwards.

Lupin's Camel's-Hair Grenadines, 24 inches wide, at 25c. per yard and upwards. Regular prices, 37½c. per yard and upwards.

All-Wool Lace Effects, 42 inches wide, at 50c. per yard and upwards. Regular prices, 75c. per yard and upwards.

Pure Silk Grenadines, in ten styles, at 75c. per yard. Imported to retail for \$1.50.

Plain Mesh and Damasse, at \$1.00 per yard. Imported to retail for \$2.00.

Lyons Pure Silk Grenadines, best that can be made, at \$1.25 per yard. Imported to retail for \$2.50.

in European medical journals on the poisonous mineral substances used in dyeing and finishing crape, Courtauld's goods were made an exception.

We sell Courtauld's make of crapes because we believe that they are the only goods that will give perfect satisfaction to the wearer. This maker has the monopoly of the fine crape trade of the world.

Courtauld's Crapes, 4-4, from 75c. to \$4.00 per yard; 6-4, from \$2.00 to \$10.00.

Courtauld's Crape Veilings, full lengths, \$4.00 to \$20.00.

We desire to direct special attention to the necessity of making up Crape RIGHT side up; unless so made, neither the proper effect or durability can be guaranteed.

The lack of this knowledge is often the cause of dissatisfaction at the wearing qualities and appearance of crape, which, if worn right side out, would have given the utmost satisfaction.

## CLOTHS.

Cassimeres, for men's and boys' suitings; 27 inches wide, at 50c., 60c., 65c., 75c., 87½c., \$1.00 and \$1.25 per yard.

Scotch, French, and English cassimeres and suitings; 54 inches wide, at \$2.50, 3.00, 3.50, 4.00, 4.50, and \$5.00 per yard.

French Batiste suitings for men's summer wear; 54 inches wide, at \$2.75 and \$3.50 per yard.

Men's Fine Suitings, in granite, diagonal, pique, corkscrew serge, tricot, and bastiste; in blue, brown, black, drab, steel, and olive; 54 inches wide, at \$3.00, 3.50, 4.00, 5.00, and 6.00 per yard.

Stockinette for men's summer suitings; in blue, brown, black, myrtle, and olive; 54 inches wide, at \$3.00 and \$5.00; 56 inches wide, at \$3.50 and \$5.50; 60 inches wide, at \$6.00 per yard. These goods are in different weights.

Bicycle, Riding, and Gunning Suitings, in corduroy and beaver-teen; 27 inches wide, at 75c., 87½c., \$1.00, and \$1.25 per yard.

White Berlin Cloakings, for summer wraps and for infants' wear; 54 inches wide, at \$2.25 per yard.

White French Cloakings, for summer wraps and for infants' wear; 54 inches wide, at \$2.50 and \$3.00 per yard.

Basket Cloths, in new colors and styles, for house wear and for infants' circulars and capes; in baby-blue, white, sky-blue, drab, stone, bordeaux, cardinal, seal-brown, navy-blue, medium

blue, light drab, cream, and army-blue. 52 inches wide, at \$1.25 per yard.

Ladies' Cloth, in all the newest shades and mixtures; in French, German, and domestic. 52 inches wide, at \$1.00, 1.12½, 1.25, 1.50, 1.75, 2.00, and \$2.50 per yard.

Cloakings for ladies' and children's wraps and jackets; in checks, diagonal, fancy mixtures, and plaids; 54 inches, at \$1.25, 1.50, 1.75, and \$2.00 per yard.

Stockinette and Jersey cloths; in black, blue, myrtle, garnet, navy, olive, wine, bordeaux, cream, tan, crushed strawberry, and brown; 27 inches wide, at 90c.; 36 inches wide, at \$1.50 and \$2.00; 54 inches wide, at \$2.00, 3.00, and \$3.50 per yard; and the finest French goods that are imported, in black and colors, 72 inches wide, at \$5.00 per yard.



COURTAULD'S CRAPE.

Courtauld's Crapes are woven from the finest raw silk, carefully tested to insure its having the requisite elasticity.

The crimping is done on hot rollers, and the cloth measures the full width marked on the goods when it goes "on the roller," but the crimping process takes up several inches, so the crape is really that much narrower than it is marked.

One peculiarity of Courtauld's Crapes is, that they are dyed after they are crimped. In this consists their superiority over all other makes, and this process of their manufacture is a secret that competitors have tried in vain to discover.

The dyes used are of vegetable origin, and have been pronounced by skillful chemists to be absolutely harmless. In the recent discussions



## WHITE EMBROIDERED DRESS PATTERNS.

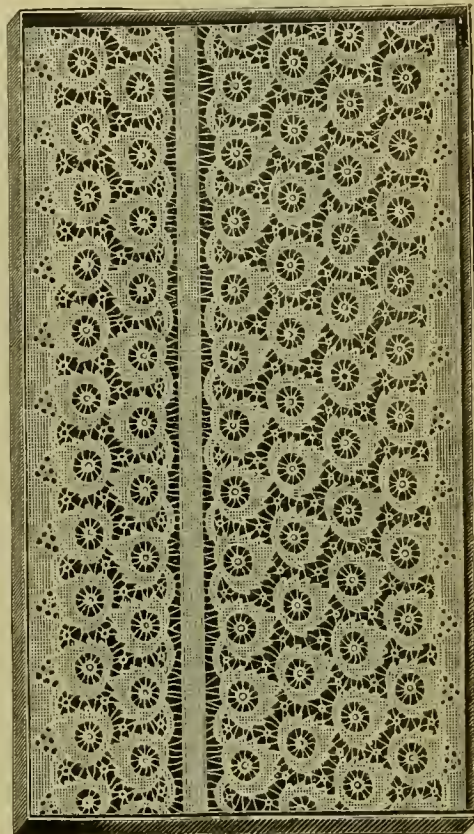
Each of these dress patterns contains 12 yards of fine India Linen and 9 yards of embroidery, and is put up in a neat box. Should the pattern illustrated be sold by the time an order reaches us, we will in all cases, unless otherwise advised, substitute the nearest that is in stock.



No. 1.—White Dress Pattern, with this style of Swiss Embroidery, \$11.00.



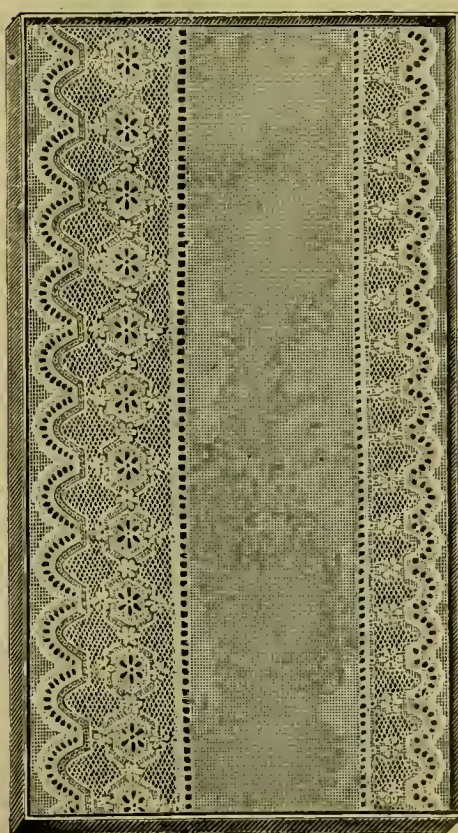
No. 2.—White Dress Pattern, with this style of Irish Point embroidery, \$15.00.



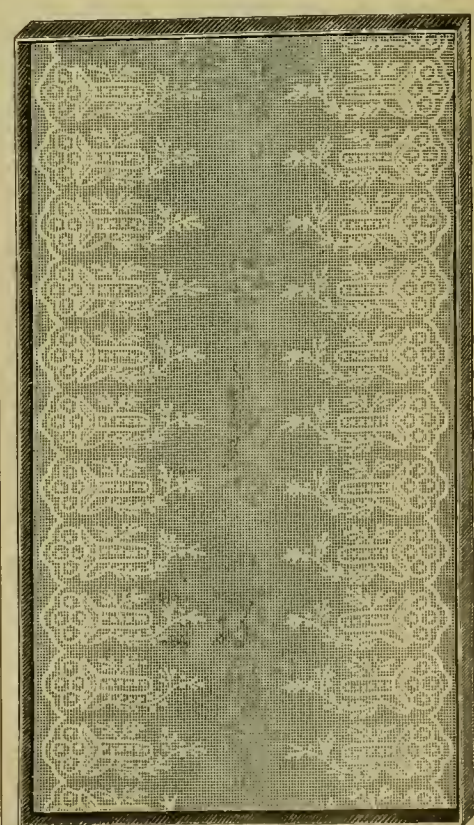
No. 3.—White Dress Pattern, with this style of Irish Point Embroidery, \$12.00.



No. 4.—White Dress Pattern, with this style of Swiss Embroidery, \$8.00.



No. 5.—White Dress Pattern, with this style of Swiss Embroidery, \$10.00.



No. 6.—White Dress Pattern, with this style of Swiss Embroidery, \$7.00.



## EMBROIDERED COTTON ROBES.



No. 1.—Embroidered French Gingham Dress Pattern, containing 18 yards finest of French gingham, and 9 yards of embroidery. Price, \$6.50. In all colors.



No. 2.—Embroidered French Sateen Dress Pattern, containing 16½ yards of 32-inch material, and 9 yards of embroidery. All colors. Price, \$12.50.



No. 3.—Embroidered French Batiste Dress Pattern, in ecru, containing 11 yards of material 44 inches wide, and 13½ yards of embroidery in three different widths. Price, \$15.00.



No. 4.—Embroidered French Organdy Dress Pattern, in ecru, containing 11 yards of material 44 inches wide, and 13½ yards of embroidery in three different widths. Price, \$18.



No. 5.—Embroidered Scotch Zephyr Gingham Dress Pattern, containing 18 yards of best Scotch gingham, and 9 yards of embroidery. Price, \$10.00. In all colors.



No. 6.—Embroidered French Batiste Dress Pattern, in ecru, containing 11 yards of material 44 inches wide, and 13 yards of Irish Point embroidery in three widths. Price, \$16.00.





No. 7.—Embroidered French Sateen Dress Pattern, containing 16½ yards of material 32 inches wide, and 9 yards of embroidery. In all colors. Price, \$15.00.



No. 8.—Embroidered French Batiste Dress Pattern, containing 11 yards of French Batiste 44 inches wide, and 13½ yards of embroidery in three widths. In ecru only. Price, \$12.50.



No. 9.—Embroidered French Gingham Dress Pattern, containing 18 yards of best gingham, and 9 yards of embroidery. In all colors. Price, \$7.00.

## SHAWL DEPARTMENT.

Square Cashmere, full size, in cream, blue, cardinal, white, drab, gray, red, stone, turquoise, rose, garnet, pink, etc. Prices: \$2.50, 3.00, 3.50, 3.75, 4.00, 4.25, 4.50, 4.75, 5.00, 5.50, and \$6.00.

Square Chudda, full size, in cream, rose, cardinal, blue, turquoise, and pink. Prices, \$4.50, 5.00, 5.50, 6.00, 10.00, and \$11.00.

Real Double Chudda, in cardinal, cream, and blue. Prices: \$18.00, 22.00, 35.00, 40.00, and upwards.

Silk Chenille Scarfs. In all the new shades. Price, \$5.50.

Black Llama Lace Points. Prices: \$10.00, 11.00, 12.00, 13.00, 14.00, 15.00, 16.00, 18.00, 20.00, 23.00, \$25.00, worth double the money.

White Llama Lace Points. Prices: \$23.00, 28.00, 35.00, and \$40.00.

Spring Berlin Wool Shawls, full size square. Prices: \$2.65, 3.00, 3.25, 3.50, 3.75, 4.25, 4.50, 5.00, and \$5.25.

Single Scotch Shawls, in all the latest Clan Plaids, such as McLean, McLaven, 42d, Ferguson, Malcolm, Argyle, McLeod, Gordon, Hammond, Murry, Campbell, Dundas, Forbes, Victoria, McDonald, Stuart, Black Stuart, Rob Roy, Shepherd, Leslie, Sutherland, Gunn, McKay, etc.

Plain Gray and Gray with Borders, Black and white Plaid, gray plaid, plain black and black centre with borders. Price, \$5.00 each.

French Single, extra heavy corded twill, in plain plaid and fancy colors, full size. Price, \$7.00. A full line of Domestic single shawls, all wool, 72×72. Prices: \$2.50, 2.75, \$3.50, in plain, plaid, and all shades.

Single Blanket, white ground, with black bars, from ½ inch to 3 inches square, also, black ground white line. Prices: 2.00, 3.50, and \$4.00, 72×72.

Silk Shawls, in pin checks. Prices: \$10 and \$13. Oriental Silk and Wool. Prices: \$9.00, 9.50, 10.00, and \$11.00.

Children's Scotch Shawls, in plaids. Price, \$2.00. Shoulder Shawls, 35×35, price, 95c.; 40×40, price, \$1.25; 47×47, price, \$1.75; 54×54, price, \$2.25.

Fancy with borders. Prices: \$1.15, 1.25, and \$1.50.

Fancy Cashmere, French Square, silk and wool shawls, heavy. Prices: \$6.00, 6.50, 7.00, and \$7.50.

Black Grenadine. Prices: \$5.50, 6, \$7, and \$8.00.

Black Silk Grenadine; price, \$6.50.

White Grenadine; price, \$1.50.

Hernani hemmed; price, \$7, 7.75, 8, 8.50, and \$9.

Shetland and Zephyr Shawls, all colors. Prices: 40c., 75c., 85c., \$1.00, 1.25, 1.50, 1.75, 2.00, 2.25, 2.50, 2.75, 2.87, 3.00, 3.15, 3.25, 3.50, 3.75, 4.25, 4.50, 5.00, 5.50, \$6.50 and upwards.

Heavy seaside Wrap Shawls, with fringes all colors. Prices: \$2.72, 3.25, 3.75, 5.50, and \$7.50.

Long Black Merino Thibet Shawls, size, 72×144. Prices: \$5.50, 6.00, 6.50, 7.00, 7.50, 8.50, 9.00, 9.50, 10.00, 11.00, 11.75, 12.50, 13.25, 14.00, 15.00, 16.00, 17.00, 18.00, 19.00, and \$20.00.

Long Black Cashmere Thibet, size 72×144. Prices: \$6.00, 6.25, 6.75, 7.25, 7.75, 8.25, 8.75, and \$9.25.

Single Black Merino, size 72×72. Prices: \$2.25, 2.50, 3.00, 3.25, 3.50, 3.75, 4.00, 4.25, 4.50, 5.00, 5.50, 5.75, and \$6.50.

Single Black Cashmere, size 72×72. Prices: \$2.25, 2.50, 2.75, 2.85, 3.00, and \$3.25.

Single Paisley and Broche, open and filled centre, black and scarlet. Prices: \$6.00, 6.50, 7.00, 7.50, 8.00, 8.50, 9.00, 10.00, 11.00, 12.00, 14.00, 15.00, 16.00, 17.00, 18.00, 19.00, 20.00, 21.00, 22.00, 23.00, 24.00, 25.00, and \$30.00.

Stella, black and scarlet centre. Prices: \$3.50, 4.00, 4.50, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, 12.00, 13.00, 15.00, 20.00, and \$25.00.

Printed Cashmere. Prices: \$1.75, 2.75, and \$4.00.

French India, new designs. Prices: \$12.00, 13.00, 14.00, 15.00, 16.00, 17.00, 18.00, 20.00, 21.00, 22.00, 23.00, 24.00, 25.00, 27.00, 30.00,

35.00, 38.00, 40.00, 43.00, 45.00, 48.00, 50.00, 55.00, 60.00, 65.00, 75.00, 90.00, 100.50, and \$115.

Delhi India. Prices: \$35.00, 40.00, 43.00, 45.00, 48.00, 50.00, 53.00, 58.00, 60.00, 65.00, 70.00, 75.00, 80.00, 85.00, and \$90.00.

Mountain India. Prices: \$115, 125, 135, 140, 150, \$175, and upwards.

Valley India. Prices: \$250, 275, 300, 335, 350, 380, 400, 425, \$450, and upwards.

Single French Stripe India. Prices: \$3.25, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, 12.00, 13.00, 14.00, 15.00, 16.00, 18.00, \$20.00, and upwards.

Long Stripe India. Prices, \$7.50 and \$9.00.

Long Paisley and Broche, open and filled in black and scarlet. Prices: \$8.00, 12.00, 13.00, 14.00, 15.00, 16.00, 17.00, 18.00, 20.00, 21.00, 22.00, 23.00, 24.00, 25.00, 27.00, 28.00, 30.00, 32.00, 33.00, 35.00, 38.00, 40.00, 42.00, 44.00, 48.00, 50.00, 55.00, 63.00, 68.00, 75.00, \$100, and upwards.

Long Pale Border Paisley, black centre and white. Prices: \$18.00, 20.00, 23.00, 25.00, 28.00, 30.00, 35.00, and \$36.00.

Single Pale Border Paisley, black and white centre. Prices: \$12, 13, 14, 15, 16, 18, and \$20.

Long Scotch Blanket Shawls. Prices, \$8.50 and \$10.00. All the clan plaids, plain and with borders.

Our Celebrated Long Blanket Shawls, in green plaids and gray plain and plaid and with borders. Prices: \$5.00, 5.50, 6.00, 7.00, 7.50, 8.00, and \$8.50.

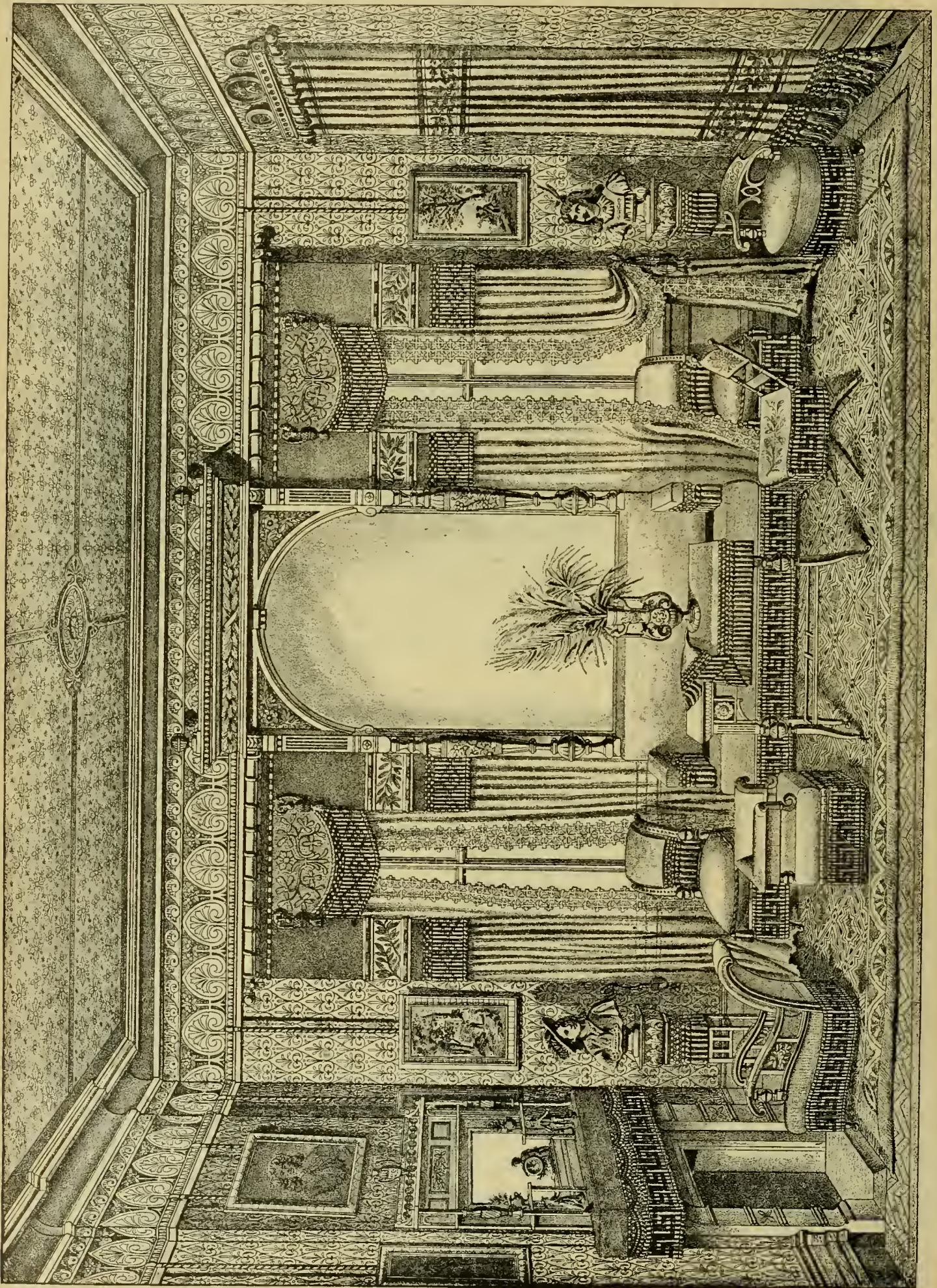
Men's Scotch Traveling Shawls. Prices: \$6.50, 8.00, and \$9.00.

Dagmar Zephyr, Heavy. Price, \$9.00.

Beavers all reduced in prices. \$3.00, 4.00, 5.00, 6.00, and \$8.00.

Shetland and Zephyr, all colors, at 40c., 65c., 75c., 85c., \$1.00, 1.25, 1.50, 1.75, 2.00, 2.15, 2.25, 2.50, 2.65, 2.75, 2.87, 3.00, 3.25, 3.50, 3.75, 4.25, 4.40, \$6.50, and upwards.





DRAWING ROOM.  
(For description see next page).



DESCRIPTION OF UPHOLSTERY AND FURNITURE  
OF DRAWING ROOM.

(See illustration opposite).

THE MANTEL DRAPERY looks most effective when made of silk plush. The skirt in front should be about sixteen inches deep with a six inch fringe around the bottom, and where the skirt joins the board, there should be a silk chenille cord or small galoon, and a galoon could also be used to finish where the fringe joins the skirt. The price for the drapery as described would be about \$35.00.

THE FURNITURE is of mahogany and should be upholstered with silk plush. A few pieces of the set should be covered with silk velour, some in silk tapestry and the effect will be made more effective if one or two pieces are embroidered in silk plush. For a sitting room or library the same furniture frames could be used, but the covering should be of jute velour or tapestry, figured or in panels.

THE LACE CURTAINS may be Brussels, costing from \$30 to \$65 per window or Brussels Point, from \$67 to \$225 per window. Embroidered plush bands are used for looping them back. For a library or sitting room, we would suggest curtains of Antique lace, from \$10 to \$50 per pair, the new Madras, from \$8 to \$40 per pair, or Irish Point lace, at \$40 to \$50 per pair. They should be looped back with light brass or nickel chains or jute velour bands.

POLE CORNICES should be in mahogany or brass, or if the furniture is made of walnut or ebony, the poles should be of the same. The cost of the poles depends on their thickness. For instance in walnut or mahogany,  $1\frac{1}{4}$  inches in diameter, each pole would cost, 85c.;  $1\frac{1}{2}$  inches \$1.00 and \$1.25;  $1\frac{3}{4}$  inches, \$2.50; 2 inches, \$3.00;  $2\frac{1}{2}$  inches, \$5.50 and \$8.00. In ebony,  $1\frac{1}{4}$  inches, \$1.25;  $1\frac{1}{2}$  inches, \$2.00;  $1\frac{3}{4}$  inches, \$2.50; 2 inches, \$3.00;  $2\frac{1}{2}$  inches, \$5.50 and \$8.00. In brass the cost would be considerably greater.

THE LAMBREQUIN shown in the cut can be adapted to either a very elegantly or moderately furnished room. For the former we would suggest for the plain parts, silk plush, or plain satin, with centre and side dado of embroidered plush with a band of plush galoon on each side of dado and across the top of Lambrequin, and



No. 2.—Window Awning in this style, regular size, made of best quality awning stripe, with galvanized iron frame and complete in every detail to put up at once. Prices, from \$4.00 to \$6.00 according to the quality of the stripe.

with a silk pendant each side of centre piece made in colors to match the galoon. The fringe should be chenille 6 inches deep to match the plain side pieces. The price of this lambrequin for ordinary sized window, would cost \$50.00. For a moderately furnished room, for the plain parts, worsted satine would be suitable, or silk faced Turkish Satin or Turkish Matelasse, with centre and side dado of figured tapestry, using worsted and silk galoon, with pendants to match and 6 inch wool and silk chenille or bullion fringe. For ordinary sized window, it would cost \$17.00. The same design is very effective for chambers, with the side pieces of small figured cretonne, centre of French medallion or landscape pattern and dado of striped cretonne, using worsted pendants, galoon, and fringe. This style of a lambrequin for ordinary sized window, \$9.00.

THE PORTIERE could be made of silk plush, with embroidered dado and frieze and a 9 inch fringe at bottom of dado, and if facing another room, could be lined with either a plain satine or Roman cross stripe, forming a double drapery. The cost for one 7 feet wide, is about \$200. Or the portiere could be made of momie cloth, plain satine or Morris cloth, trimmed with dado and frieze of stamped plush or jute velour bordering lined with Roman stripe, using no fringe; this would cost about \$65.00. A portiere of the same style could also be made of Roman cross stripe which is the same on both sides; at a cost of about \$14.00.

Brass or nickel chains, would be best for draping back portiere curtains; the prices are \$1.50, 1.75, 2.25, 2.50, 3.50, 4.50, 7.00, 9.50, and \$10.50 per pair.

## LACE CURTAINS.

Nottingham, in white and ecru, from 3 to 4 yards long, and from 1 to  $2\frac{3}{4}$  yards wide, at 90c., \$1.00, 1.25, 1.50, 1.75, 2.00, 2.25, 2.50, 3.00, 3.25, 3.50, 4.00, 4.50, 5.00, 5.25, 6.00, 6.50, 7.00, 7.50, and \$8.00.

Guipure d'Art, heavy, of rich ecru, at \$8.00, 10.00, 12.00, 14.00, and \$15.00.

Guipure d'Art Bed Sets, from \$15.50 upwards. Antique, at \$5.00, 6.00, 7.00, 9.00, 10.00, and from 12.50 to \$30.00.

Swiss, at \$9.00, 10.00, 11.00, 12.00, 13.00, 14.00, 15.00, 16.00, 18.00, 20.00, and from \$25.00 to \$35.00.

Brussels, at \$32.00, 35.00, 37.50, 40.00, 45.00, 50.00, 55.00, and \$60.00.

Brussels Point, at \$60.00, 75.00, 95.00, 100.00, and \$125.00.

Nottingham, by the yard, at 25c., 30c., 35c., 40c., 45c., 50c., and up to \$1.25.

Nottingham Bed Sets, at \$3.50, 4.50, 5.50, 6.00, and \$12.00.

## OTHER LACE GOODS.

Shades, each, at \$3.50, 4.00, 5.50, and upwards. Nottingham Lambrequins, each, at 50c., 65c., 75c., 80c., \$1.00, and up to \$2.00.

Nottingham Vestibule, at 12c., 15c., 16c., and up to 30c.

Swiss Vestibule, at \$1.00, 1.50, and \$2 per yard, Madras, by the yard, at \$1.00, 1.25, 1.50, 1.75, 2.00, 2.50, and \$3.00.

Madras Curtains, per pair, at \$6.50, 8.00, 9.00, 10.00, 12.50, 14.00, 16.00, 18.00 and from \$25.00 upwards.

Nottingham Lambrequins by the yard, at 18c., 20c., 22c., 25c., 31c., 35c., 45c., 50c., 65c., and up to \$1.25.

## UPHOLSTERY FABRICS.

All-Wool Terry, 50 inches wide, at \$1.50 per yard.

Raw Silk Tapestry, 50 inches wide, at \$1.00, \$1.50, 2.00, 2.25, 2.50, and \$4.75.

Jute Tapestry, 50 inches wide, at 75c., \$1.00, and \$1.50.

Toile de Venice, a very fine Jute or Linen Tapestry, at \$1.90 per yard.

Silk and Worsted Cashmere, in one and two colors, at \$5.00 per yard.

Silk-Faced Tapestry, at \$8.00, 10.00, 12.50, 15.00, 18.00, and up to \$25.00 per yard.

Lampas Indienne, a fine silk-faced goods, 50 inches wide, at \$6.00 per yard.

Sporada, a silk-faced Tapestry, at \$4.25 per yard.

Turcoman Satin, at \$2.25 per yard; very finest quality, at \$3.50.

Turcoman Satin, figured, at \$2.50 per yard.

Silk-faced Satine, in all colors, 50 inches wide, at \$3.50 per yard.

Silk Plush, in all colors, 24 inches wide, at \$1.95 and \$3.25; and up to \$6.00 per yard.

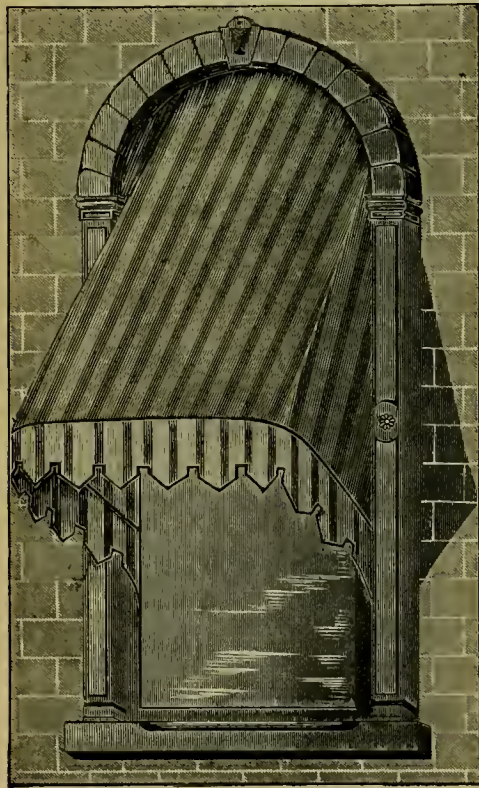
Wool-faced Satine, in all colors, 50 inches wide, at \$1.60 per yard.

All-Wool Morris Cloth, 50 inches wide, at \$2.50 per yard.

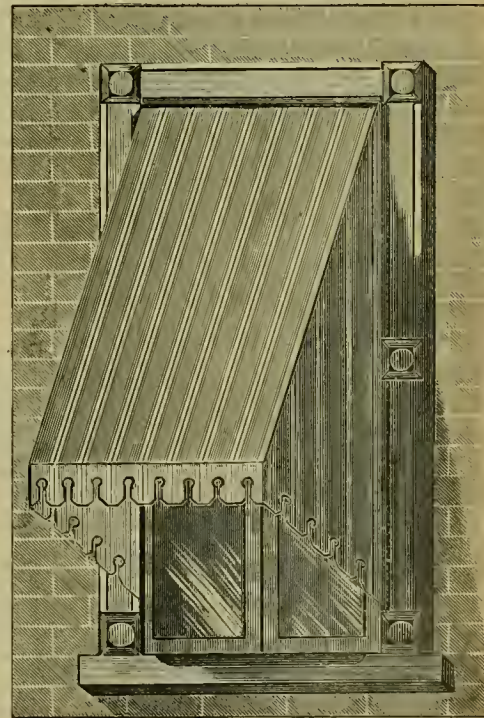
French Tapestry, 50 inches wide, at \$2.25 per yard.

Mohair Plush, 24 inches wide, plain, in all colors, from \$2.50 to \$4.50 per yard.

Mohair Plush, Embossed in a variety of designs, and colors, 24 inches wide, from \$3.50 to \$5.00 per yard.

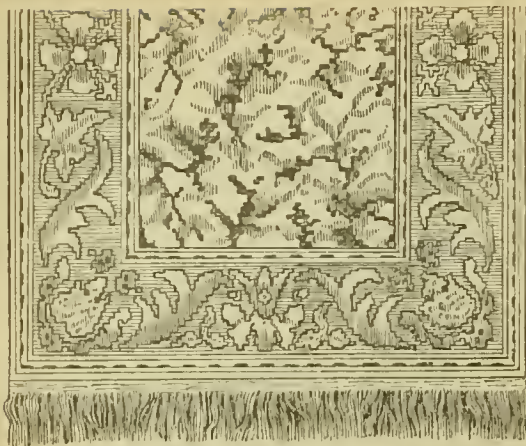


No. 1.—Window Awning, in this style, regular size, made of best quality awning stripe, with galvanized iron frame, and complete in every detail to put up at once. Prices, from \$4.00 to \$6.00, according to the quality of the stripe.



No. 3.—Window Awning, in this style, full size, made of good quality awning stripe, with galvanized iron frame; complete in every detail to put up at once. Prices, from \$4.00 to \$6.00, according to the quality of the stripe.



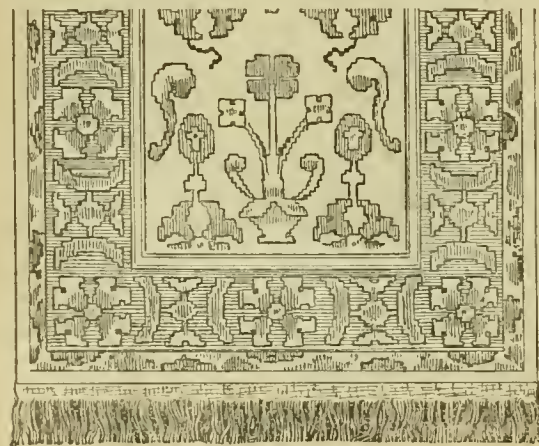


SMYRNA RUG, No. 1.

Turcoman, in plain colors, 50 inches wide, at \$6.50 per yard.  
 Turcoman Cross Stripe, 50 inches wide, \$4.75, 5.25, 6.00, up to \$7.00 per yard.  
 Turcoman Curtains, in cross stripes, at \$62.00 per pair.  
 Turcoman Curtains, with handsome dado and trimmed on edge, plain color in centre, from \$40.00 up to \$65.00 per pair.  
 Turcoman Curtains, figured centre, rich border and dado, at \$75, 100, 125, and up to \$200 per pair.  
 Velour, Palerme, 24 inches wide, \$6.50 per yard.  
 Velour, Sienna, at \$12 per yard.  
 Velour, De Gene, 24 to 27 inches wide, at \$12.00 per yard, 14.00, 16.50, 18.00, 21.00, and up to \$50.00.  
 Satin Damask, 63 inches wide, at \$10.50 per yard, and from \$12.50 upwards.  
 Raw Silk Cross Stripes, 50 inches wide, at \$1.25 per yard, 2.00, 2.50, 3.00, 3.25, and from \$4.50 upward.  
 Hair Cloth, in all widths; price according to width.

## UPHOLSTERY FRINGES.

Worsted and Tinsel, all colors, 7 inches deep, 80c. per yard.  
 Bullion, 3 inches, 15c.; 4 inches, 18c.; and 5 inches, 25c. per yard.  
 Ball, 2 balls, 3½ inches, at 33c. per yard.  
 Chenille, 3 inches, at 20c.; 3½ inches, 25c.; 5 inches, 40c.; 5½ inches, 55c.; 6 inches, 65c.; and 6½ inches, at \$1.25.  
 All-Silk Chenille, to match any color desired, from \$2.50 per yard up.  
 Fancy Head, ball, 6 inches, 55c. per yard, 60c., and 75c.; 6½ inches, 85c.; and 7½ inches, 90c.  
 Fancy Head, ball and tassel, 6 inches, at 75c. and 85c.; 6½ inches, at \$1.00.  
 Mantel and Lambrequin, 7½ inches, 90c. per yard; 6½ inches, \$1.25 and \$1.50; 8 inches, \$2.25; 9 inches, \$3.00.  
 Chenille, all colors, 4 inches deep, 18c. per yard.



SMYRNA RUG, No. 4.

## WINDOW CORNICES.

The prices quoted are for each cornice.

WALNUT: 3 inches wide, oiled, \$1.25; 4 inches, \$1.50; 3 inches, polished, \$1.25; 4 inches, \$1.50; 5 inches, with gilt lines, \$2.00 and up.  
 GILT: 3 inches wide, \$1.50; 4 inches, \$2.00; 5 inches, \$2.50; 5 inches, stenciled, \$3.50 and up.

## SMYRNA RUGS.

These beautiful rugs came into prominence during the Centennial, and the collection on exhibition at the exposition attracted wide-spread attention. American

manufacturers have succeeded in copying the choicest patterns so exactly that when placed side by side the foreign can not be distinguished from the domestic. We illustrate four designs out of many hundreds in stock, but the beauty of these rugs lies almost entirely in the curious blending of quaint colors, while only the design can be shown in the engraving.

We have a wonderful variety of these goods in the following sizes and prices:

Size, 18 x 36 inches, \$1.75; Size, 21 x 46 inches,



No. 3.—Best grade Mexican Hammock, average weight, four pounds; length, thirteen feet. Prices, for plain, \$1.75; striped, \$2.00.

\$2.50; Size, 26 x 54 inches, \$4.00; Size, 30 x 60 inches, \$4.75; Size, 30 x 36 inches, \$2.75; Size, 36 x 40 inches, \$4.00; Size, 36 x 72 inches, \$7.50; Size, 4 x 7 feet, \$12.00; Size, 6 x 9 feet, \$25.00; Size, 7 x 11 feet, \$40.00; Size, 9 x 12 feet, \$57; Size, 12 x 15 feet, \$95.00.

In ordering a Smyrna rug, always mention the prevailing color of the room in which it is to be placed, so that we can select such a combination of colors as will blend well with the carpet and furniture.

## MOSQUITO CANOPIES.

Patent Oriental Canopy, of lace bobbinet; 108 inches by 12 yards, in white, \$7.50, in pink, \$8.50; 96 inches by 11 yards, in white, \$7.00, in pink, \$8.00; 90 inches by 10 yards, in white, \$6.50, in pink, \$7.50. Same goods, in crib size, 80 inches by 8 yards, in white, \$4.50, in pink, \$5.00.

Patent Oriental Canopy, of gauze; 108 inches by 11 yards, in white, \$4.00, in pink, \$4.50; 100 inches by 10 yards, in white, \$3.50, in pink, \$4.00; 90 inches by 9 yards, in white, \$2.75, in pink, \$3.25. Same goods, in crib size, 70 inches by 8



SMYRNA RUG, No. 2.

yards, in white, \$2.00, in pink, \$2.50.  
 Turn-Over and Flexible Hoop Canopy, of lace bobbinet; 108 inches by 12 yards, in white, \$7.00, in pink, \$8.00; 96 inches by 11 yards, in white, \$6.50, in pink, \$7.50; 90 inches by 10 yards, in white, \$6.00, in pink, \$6.50.  
 Turn-Over and Flexible Hoop Canopy, of gauze; 108 inches by 11 yards, in white, \$3.75, in pink, \$4.00; 100 inches by 10 yards, in white, \$3.00, in pink, \$3.50; 90 inches by 9 yards, in white, \$2.50, in pink, \$3.00.  
 Special Net Canopy, 90 inches by 8½ yards, in white, \$1.75, in pink, \$2.25.

OUR Upholstery Department is now offering some special bargains in furniture coverings, some of which we mention.

Jute Tapestries, 50 inches wide, at 75c., \$1.00, 1.50, 1.60, 2.00, and \$2.25 per yard.

Raw Silk Tapestries, 50 inches wide, at \$1.00, 1.25, 1.50, 1.75, 2.00, 2.25, 2.50, 2.75, and \$3.00.

Silk and Wool Tapestries, 50 inches wide, at \$2.50, 2.75, 3.00, 3.25, 3.50, and \$3.75 per yard.

Cachemeres, 50 inches wide, at \$4.50, 5.00, 5.50, 6.00, and up to \$10.00 per yard.

We are prepared to re-upholster furniture in first-class style at low prices. Estimates cheerfully given.

Furniture Slip Covers. The season has arrived for covering furniture for protection from dust. We are prepared to make up the covers or to furnish the material for those

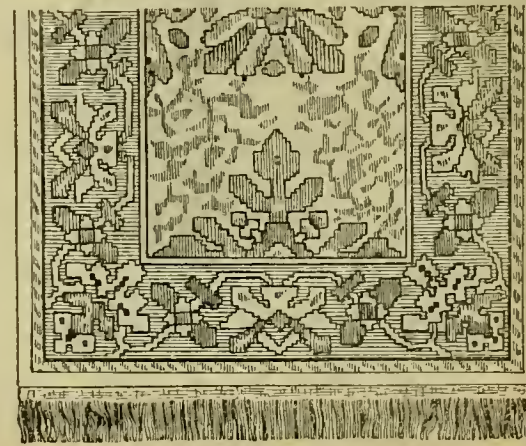
who prefer to make them up at home. We have: Linen Slip Covering in colored stripes, 66 inches wide, at 70c. per yard.

Fine Quality Cretonne, 31 inches wide, at 50c. per yard. These will wash well.

Striped and Figured Jacquards, 40 inches wide, at 60c. per yard.

Cotton Damask, 34 inches wide, at 30c. per yard.

We make slip coverings to order at short notice, and guarantee satisfaction.



SMYRNA RUG, No. 5.



## FLANNEL BATHING ROBES.



No. 1.—Misses' Robe; a pretty, stylish suit, with double yoke, made with separate skirt and short drawers, and buttoned below the waist; all-wool flannel. Prices, \$3.50 and \$3.75. In small sizes trimmed with braid, \$2.75, 3.00, and \$3.25. Without yoke, all wool flannel, \$2.50.

No. 2.—Boys' Suit in one piece, with short pants and sleeves. This is also suitable for a swimming suit. All-wool flannel, double yoke; prices, \$2.35, 2.50, and \$2.75. Trimmed with braid, \$2.50. Without double yoke, all-wool flannel, \$1.35, 1.75, and \$2.00.

No. 3.—The Princess Robe, comes in blue without trimming, made with waist and drawers in one piece, and double yoke, so as to fit the figure. It is one of the most stylish and elegant bathing suits made; all-wool flannel; prices, \$3.50, 4.00, 4.50, and \$5.00. Trimmed with braid, \$4.00; trimmed with cardinal flannel, \$6.00. Without double yoke, all-wool flannel, \$3.00.

No. 4.—Men's Bathing Suit, in one piece, with double yoke and wide belt. It is close-fitting

and particularly adapted for swimming. All-wool flannel; prices, \$2.75, 3.50, and \$3.75.

No. 5.—The Duchesse Robe, in all-wool blue flannel trimmed with white braid. It is made with blouse and skirt in one piece, pleated from shoulder to belt, and drawers separate that may be worn either long or short; prices, \$4.50 and \$5.00.

No. 6.—Men's Bathing Suit, all-wool flannel, in one piece, with or without braid. This suit has short pants and sleeves. Prices, \$1.75 and \$1.95.

No. 7.—Green Satin Suit with white polka dots. Skirt with box-pleats four inches deep on the bottom and Irish point lace above; also a puff shirred and with Irish point lace above. The front has scarf drapery trimmed with Irish point lace, and the waist, basque, and sleeves are trimmed with this lace also. Price, \$42.00.

No. 8.—Suit of Pongee, with pleating on bottom, and above this a hand-embroidered ruffle six inches deep. At intervals up the front to the

waist there are knife-pleating and hand-embroidery, also panier of embroidery. Price, \$60.00.

We make a specialty of bathing robes made to order; and will forward a measuring slip to whoever requests one. Our prices are only a slight advance upon the cost of the material.

Ladies' Vulcanized Rubber Bathing Caps. In all sizes. Price, 75c. each.

Canvas Bathing Slippers; Ladies' size, 40c.; Misses' size, 35c.

Canvas Bathing Shoes, all sizes, 50c.

Cloth Bathing Shoes, lace high and fit close, to be worn in place of stockings, at \$1.50.

Ladies Bathing Hose, in navy blue, brown, cardinal, and black, at 25c. per pair.

Under the head of Linen Goods will be found a full line of bathing towels.

Those who prefer to make their own bathing robes, will find descriptions and prices of the necessary materials on the page containing flannels.

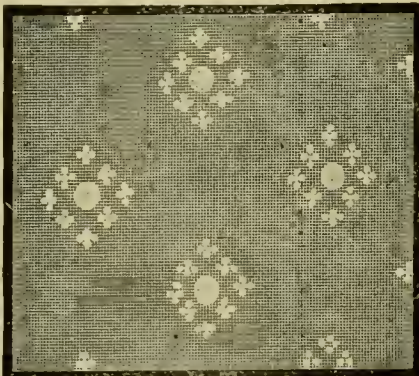


## NEW PATTERNS OF SWISS.

We have given below a few out of the many patterns of these goods which we keep constantly in stock. Should the pattern selected be exhausted before the order reaches us, we will in all cases send the nearest style to the pattern chosen, unless otherwise expressly instructed.



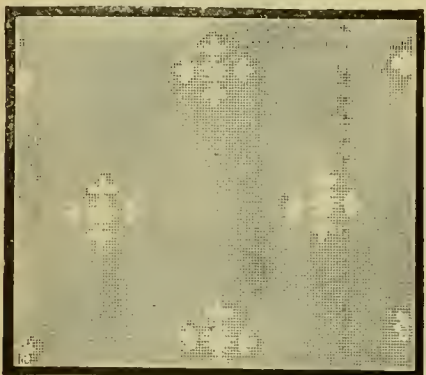
No. 1.—This pattern, 32 in. wide, 60c. per yard.



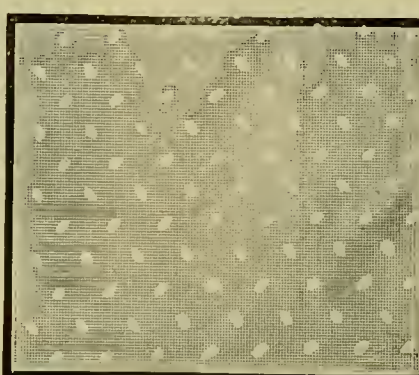
No. 2.—This pattern, 32 in. wide, 65c. per yard.



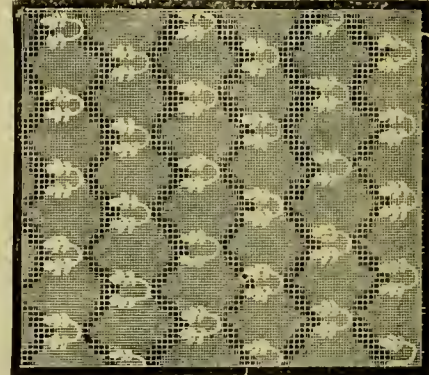
No. 3.—This pattern, 32 in. wide, 65c. per yard.



No. 4.—This pattern, 32 in. wide, 60c. per yard



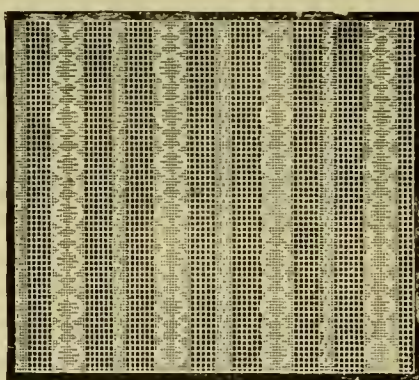
No. 5.—This pattern, 32 in. wide, 37½c. per yd.



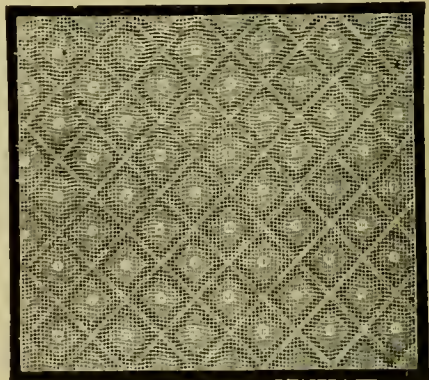
No. 6.—This pattern, 32 in. wide, 37½c. per yd.



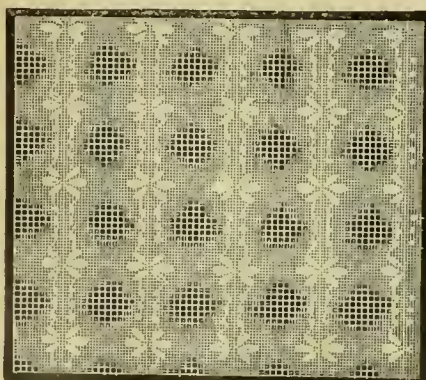
No. 7.—This pattern, 32 in. wide, 45c. per yard.



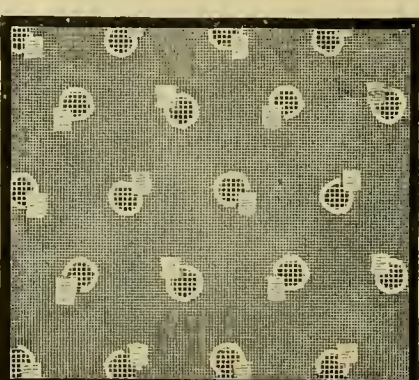
No. 8.—This pattern, 32 in. wide, 50c. per yard.



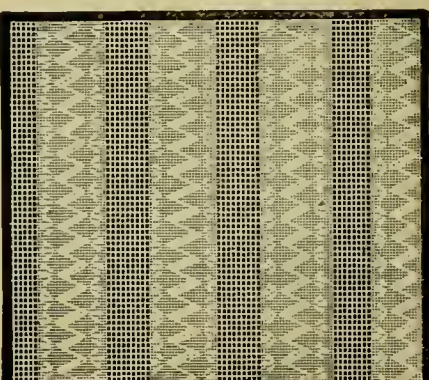
No. 9.—This pattern, 32 in. wide, 75c. per yard.



No. 10.—This pattern, 32 in. wide, 40c. per yard.



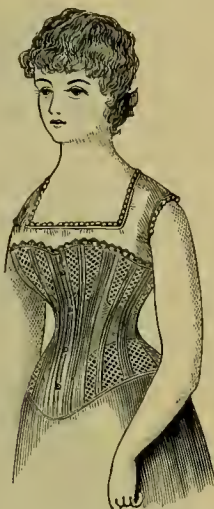
No. 11.—This pattern, 32 in. wide, 60c. per yard.



No. 12.—This pattern, 32 in wide, 40c. per yard



## WARM WEATHER CORSETS.



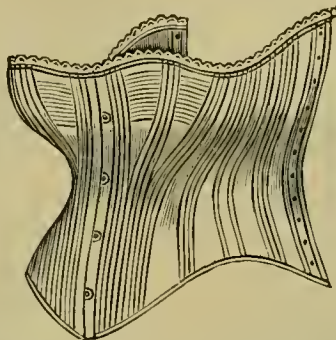
No. 1.—Thomson's Ventilating Summer Corset, made of strong lace netting; very cool and pleasant for warm weather. Price, \$1.10.



No. 4.—The Common Sense "M" Corset, woven, double rows of bones on hip to prevent breaking; adapted to figures with large hips. Price, \$1.65.



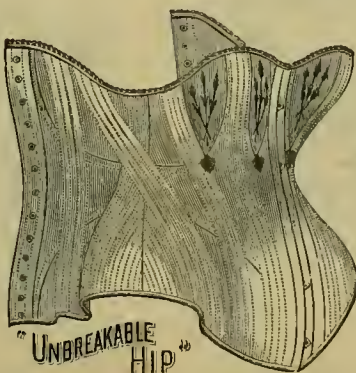
No. 7.—Child's Summer Waist made of one thickness of drilling. To fit ages from 2 to 11. Price, 43c.



No. 2.—Riding Corset, of fine French Coutil, very easy and comfortable, and admirably adapted for the purpose. Price, \$2.00.



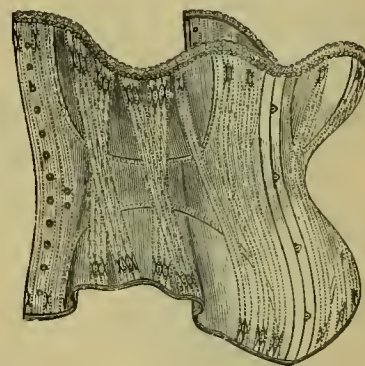
No. 5.—Summer Corset of canvas, very cool and pleasant for hot weather. Sizes, 19 to 30 inches; price, 90c.; extra sizes, \$1.00.



No. 8.—Thomson's "H" Corset, made of best French Coutil, cross bones on sides in place of steels. White or drab. Price, \$1.25.



No. 3.—"C. P." Summer Corset, made of canvas, very comfortable for hot weather; well shaped. The finest summer corset made. Price, \$1.75.



No. 6.—Thomson's "F" Corset, made of best French Coutil, with cross-bones on the sides. Price, \$1.95.



No. 9.—Breakfast Corset or Spanish Girdle for dishabille wear and for riding. Price, \$1.00.



## CORSETS AND HOOPSKIRTS.



No. 10.—Double Adjustable Corset, made of heavy jean, with heavy bones, two lacings on sides double steels in front. Sizes, 23 to 36 in., drab and white. Price, \$1.25.



No. 11.—Child's Comfort Corset, made of very stiff cords instead of bones. Sizes 2 to 11 years. Prices, 50c. and 85c.



No. 12.—Comfort Corset for invalids, made of very stiff cords instead of bones. Price, \$1.75.



No. 13.—"Sultana" Corset, made of jean, and strongly boned. In drab and white. Price, \$1. This we consider one of the best one dollar corsets ever manufactured.



No. 14.—Very Fine Domestic Corset, made of French Coutil filled with fine bone, and very soft and durable. Price, \$1.35.



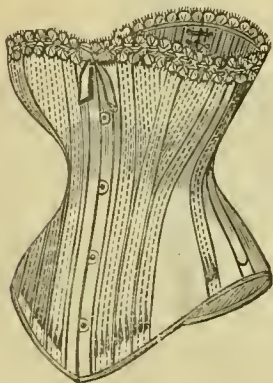
No. 15.—Our "C. P." Corset, an imported French make, of the finest Coutil, and of unequalled shape. Price, \$3.50.



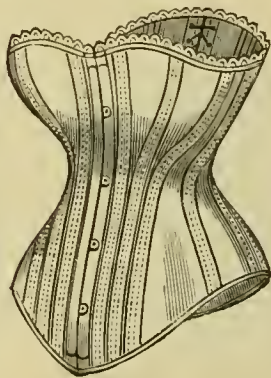
No. 16.—Domestic Corset, well-made and good shape. Price, 50c; this is undoubtedly the best corset made in this country at the price.



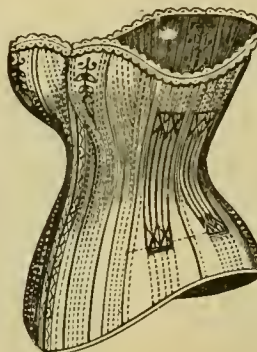
No. 17.—Beautiful and neatly-fitting corset, closely woven, with heavy bones, spoon-shaped steels in front, and finished at the top with neat scallop. Price, \$2.75.



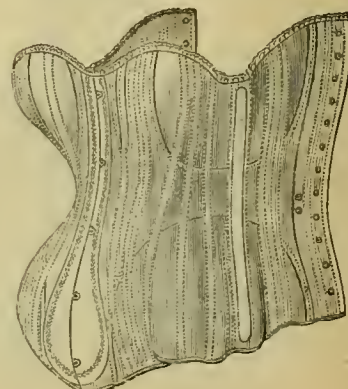
No. 18.—"C. P." Sateen Corset, white embroidered trimmed with lace and ribbon, in pink, black, blue, and red. Price, \$2.50.



No. 19.—Well-made Domestic XX Corset, made of strong jean and well-boned. Perfect fitting. Price 75c.



No. 20.—Double-Boned Domestic Corset, made of jean, with double bones, instead of steels, on the sides. Price, \$1.25.



No. 21.—Thomson's "Cuirass" Corset, made of Coutil, extra long over hips and stomach, with spoon-shaped steels in front. Price, \$1.75.



## CORSETS AND HOOPSKIRTS.



No. 22.—French Corset, of fine Coutil, double steel on sides, low bust, long over stomach and hips; spoon-shaped steels in front; adapted to stout figures. Price, \$2.00; extra size, \$2.25.



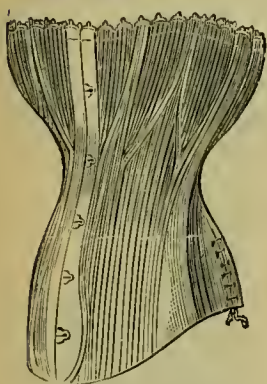
No. 23.—The Brazelle Brace for straightening shoulders and supporting weak backs; suitable for children or adults. Price, \$1.50.



No. 24.—Misses' Waist for girls; one of the best and most desirable in the market. Sizes: 11 and 12 years. Price, 90c.



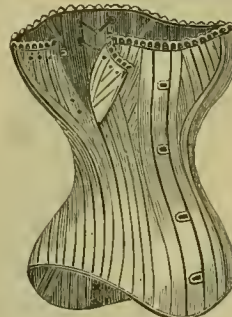
No. 25.—French Corset, of our own importation, made of fine French Coutil, with eight gores; very long-waisted, and very full hips, with side steels. Price, \$1.80.



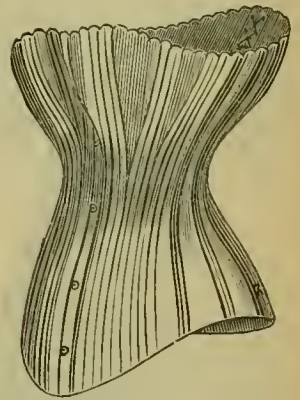
No. 26.—Strawbridge and Clothier's Favorite "E" Corset, woven, and extra long. Price, \$2.75.



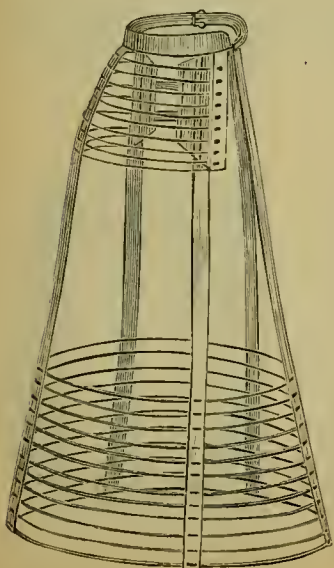
No. 27.—Thomson's Abdominal Corset, made of best French Coutil, particularly adapted to stout ladies. Price, \$3.00.



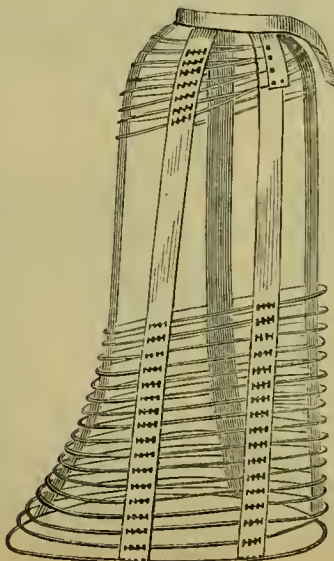
No. 28.—Nursing Corset, made of jean, most conveniently arranged, good shape, and well-boned, at \$1.00.



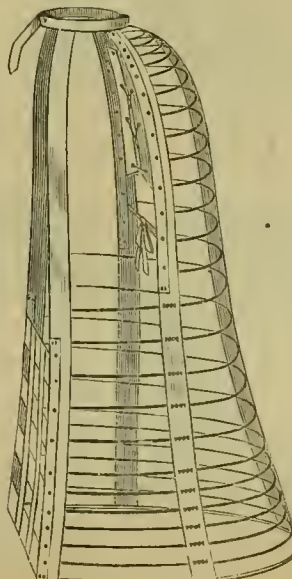
No. 29.—The Coronet woven Corset of extra length, heavily boned. Price, \$1.50.



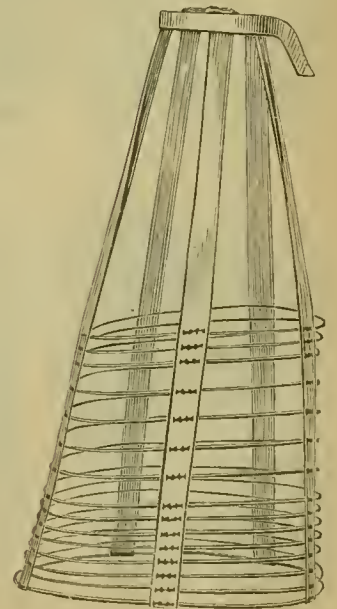
No. 30.—Hoop Skirt, this shape, made of best quality materials, all sizes. Price, 75c.



No. 31.—Hoop Skirt, bustle at top, steel all around, all sizes. Price, 80c.



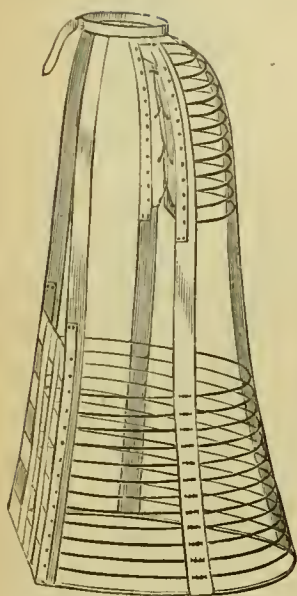
No. 32.—Hoop Skirt, this style, well made of good materials, all lengths. Price, \$1.40.



No. 33.—Hoop Skirt, with bustle this style, made of best materials, all sizes. Price, \$1.45c



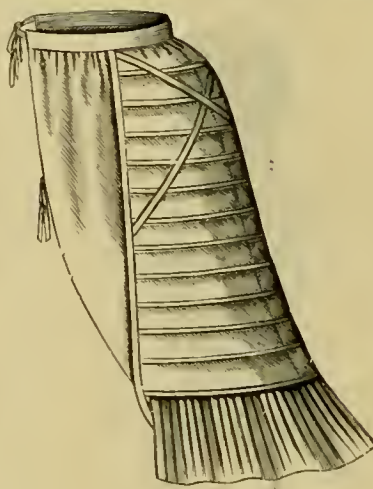
## HOOPSKIRTS AND BUSTLES.



No. 34.—Hoop Skirt of this style, made of best materials. Price, 90c.



No. 35.—Hair Cloth Skirt, with yoke band, box-pleated flounces. In gray, price, \$4.75. In white, price, \$6.25. Extra sizes, \$1.00 to \$1.50 more.

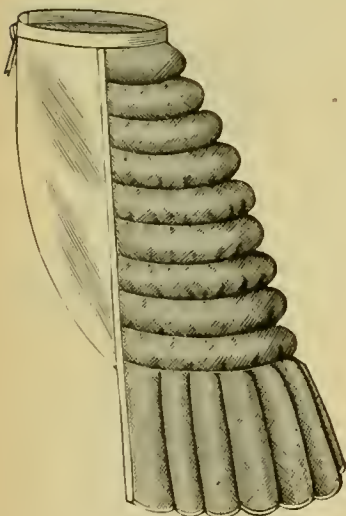


No. 36.—Pique Tournure, elegant and durable, and can be laundered. Made in five sizes, at \$1.30 to \$2.40. Same style, trimmed with lace, at higher prices.

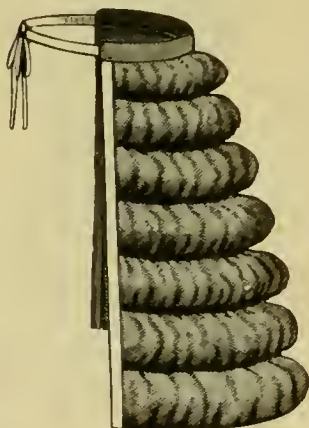


No. 37.—Bustle with apron front, in this style, of good materials. Prices, 75c. to \$1.25.

Also, Part Hair Cloth Skirt, similar to No. 35, at \$2.25 for colored, and \$2.75 for white.



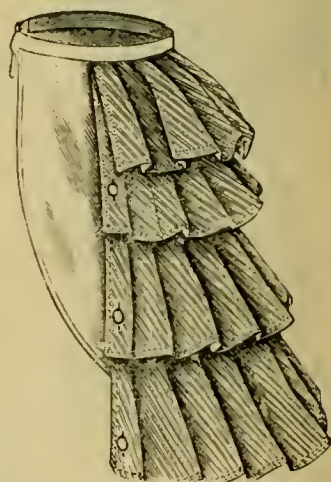
No. 38.—Tournure of French Hair Cloth, beautiful and very desirable. Price for 15-inch length, \$1.75; for 20-inch length, \$2.25; for 27-inch length, \$2.75.



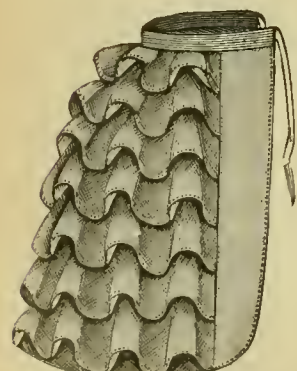
No. 39.—Puffed Hair Cloth Bustle, with five or seven rows of puffing. Price, for 7-inch length, 70c.; for 9-inch length, 95c.; and 12-inch length, \$1.25.



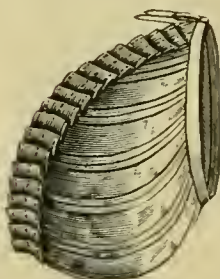
No. 40.—Handsome Bustle of fine French Hair Cloth, puffed and fluted as illustrated. Length, 12 inches. Price, \$1.25.



No. 41.—Wash Tournure made of English Cordellette, with full pleated ruffles buttoned on. Price, \$1.20 and upwards.



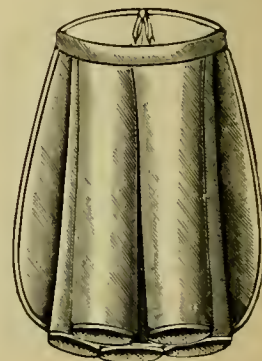
No. 42.—Pleated Tampico Bustle, with seven rows of pleating with side pieces, length, 12 inches. Price, 95c.



No. 43.—Short Waist Pique Bustle, made in two sizes. Suitable for persons with small hips. Prices, 55c. and 80c.



No. 44.—The "Gem" Skirt Supporter, relieves the waist of the weight and burden of the clothing by supporting the garments from the shoulders. Easy to wear, and recommended by all who use them. Price, 45c.



No. 45.—Wireless Bustle of French Hair Cloth, very light and durable. In two lengths; 12 inches, \$1.65; 15 inches, \$2.00.



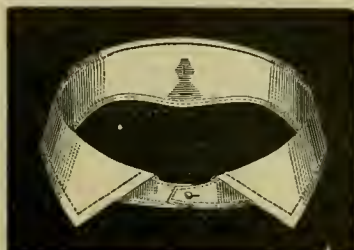
## MEN'S LINEN COLLARS.



No. 1.—Coon & Co's Mortlake Collar; of fine linen; prices, 20c. each; \$2.25 per dozen.



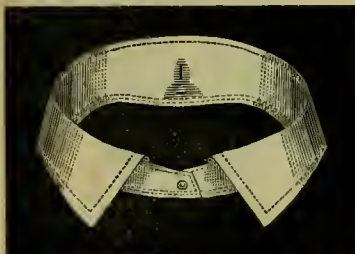
No. 2.—Coon & Co's Talma Collar; of fine linen; prices, 20c. each; \$2.25 per dozen.



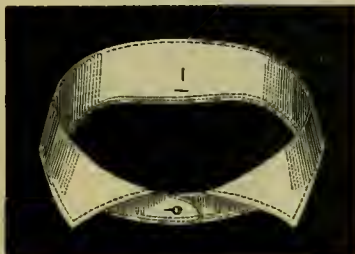
No. 3.—Coon & Co's Ottawa Collar; of fine linen; prices, 20c. each; \$2.25 per dozen.



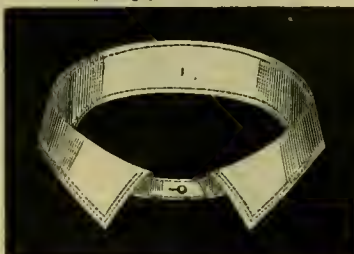
No. 4.—Coon & Co's Bloomfield Collar; of fine linen; prices, 20c. each; \$2.25 per dozen.



No. 5.—Keokuk Collar; of fine linen; prices, 25c. each; \$2.50 per dozen.



No. 6.—Coon & Co's Radnor Collar; of fine linen; prices, 20c. each; \$2.25 per dozen.



No. 7.—Coon & Co's Clayton Collar; of good linen; prices, 12½c. each; \$1.50 per dozen.



No. 8.—Coon & Co's Burnet Collar; of good linen; prices, 12½c. each; \$1.50 per dozen.



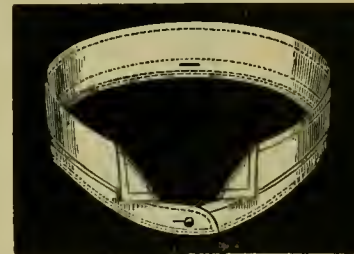
No. 9.—Coon & Co's Rothley Collar; of fine linen; prices, 20c. each; \$2.25 per dozen.



No. 10.—Coon & Co's Boys' Victor Collar; of good linen; prices, 12½c. each; \$1.50 per dozen.



No. 11.—Coon & Co's Channing Collar; of good linen; prices, 12½c. each; \$1.50 per dozen.

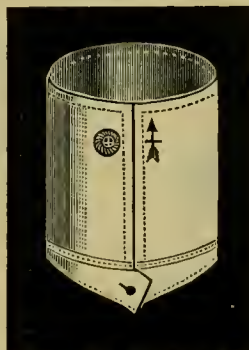


No. 12.—Coon & Co's Huron Collar; of fine linen; prices, 20c. each; \$2.25 per dozen.

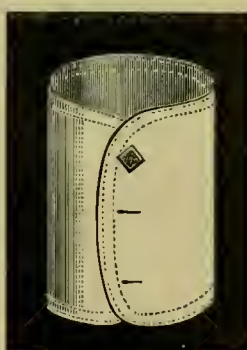
## MEN'S LINEN CUFFS.



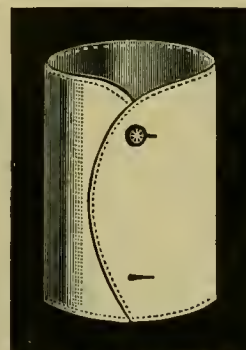
No. 13.—Coon & Co's Egbert Cuffs, of fine linen; prices, 35c. per pair; \$4.00 per dozen pairs.



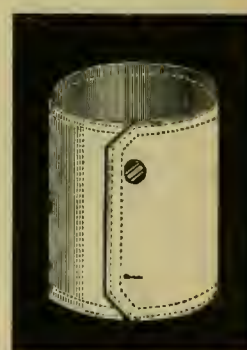
No. 14.—Coon & Co's Fifth Avenue Cuffs, of fine linen; prices, 35c. per pair; \$4.00 per dozen pairs.



No. 15.—Coon & Co's Barrington Cuffs, of finest linen; prices, 40c. per pair; \$4.50 per dozen pairs.



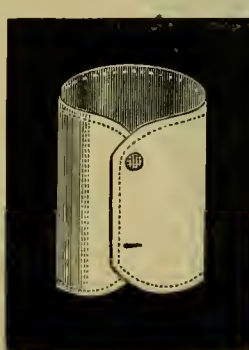
No. 16.—Corporal Cuffs, of good linen; prices, 25c. per pair; \$3.00 per dozen pairs.



No. 17.—Coon & Co's Radnor Cuffs, of fine linen; prices, 35c. per pair; \$4.00 per dozen pairs.



No. 18.—S. & C's style A, solid linen cuffs, at 45c. per pair; \$5.40 per dozen pairs.



No. 19.—Coon & Co's Ramasses Cuffs, of fine linen; prices, 35c. per pair; \$4.00 per dozen pairs.



No. 20.—Reversible Cuffs, of good linen; prices, 25c. per pair; \$3.00 per dozen pairs.



No. 21.—Coon & Co's Verona Cuffs, of good linen; prices, 25c. per pair; \$3.00 per dozen pairs.



No. 22.—S. & C's Cuffs, solid linen all the way through; prices, 45c. per pair; \$5.40 per dozen pairs.



BOYS' CLOTHING.

Only a very few of the many handsome styles of Boys' Clothing, which we keep constantly in stock, are here illustrated. As many of the styles we keep are of our own designing, they are not to be found for sale elsewhere.



No. 1.—Rajah pleated jacket suit; the newest style for boys going into first pants; in plain blue or green cloth, light mixed, and cheviot suitings. Sizes, 3 to 7 years. Prices, \$4.50 to \$8.50.



No. 3.—Single-Breasted Blouse Suit; this is made perfectly plain, both back and front, and comes with open or closed collar, as desired. In all colors and mixtures. Sizes, 4 to 12 years. Prices, \$3.50 to \$10.00.



No. 5.—Oriental Suit, of Jacket and knee pants. The jacket comes either closed or open at the neck. This suit comes in mixed or striped all-wool cashmeres and cheviots. Sizes, 4 to 11 years. Prices, \$3.75 to \$4.50.



No. 7.—Punjab Suit, with pleated jacket. This style is to be had in plain blue and green cloth, light mixtures, and cheviots. Sizes, 2½ to 5 years. Prices, \$4.50 to \$8.50.



No. 2.—Cut-away Kilt. This suit comes in two pieces. We furnish this style in gray and brown mixed cheviots, made perfectly plain. Sizes, 2 to 5 years. Prices, \$6.00 to \$8.00.



No. 4.—Jacqua Pleated Kilt Suit. It is made with yoke, and is cut with a straight back. It is very becoming to stout boys. To be had in light and mixed colors. Sizes, 2½ to 5 years. Prices, \$7.00 to \$9.00.



No. 6.—Belmont Pleated Blouse suits; it has a belt all around, and pleats front and back. It comes in brown check, cheviots, and mixtures. Sizes, 2½ to 8 years. Prices, \$5.50 to \$9.00.



No. 8.—Boulevard Suit. This is a pleated kilt suit; having the pleats stitched on and also having buckles upon the belt. This style comes in light and mixed colors. Sizes, 2½ to 5 years. Prices, \$5.00 to \$8.00.



## BOYS' CLOTHING.



No. 9.—Atalanta, a two-piece kilt suit, consisting of jacket and skirt. This style comes in navy-blue, light and medium gray flannels, and mixed suitings. Sizes, 2 to 5 years. Prices, \$4.85 to \$6.00.

## RULES FOR MEASUREMENT.

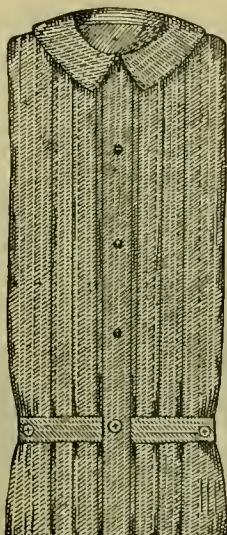


Take the following measures:—

- 1.—Around the chest, under the jacket.
- 2.—Around the waist, under the jacket.
- 3.—Length of jacket, E A F.
- 4.—From middle-seam of back to sleeve-seam, A B.
- 5.—From sleeve-seam around point of elbow to wrist, B C D.
- 6.—Length of inside-seam of trouser-leg.
- 7.—Length of outside-seam of trouser-leg.
- 8.—Length of skirt.

Also mention age, and whether large or small for age.

## BOYS' SHIRT WAISTS.



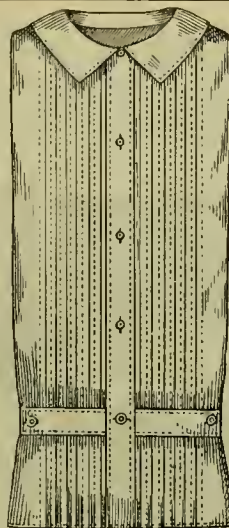
No. 1.—Boys' Chintz Waists, of Cochito Mills Chintz; fast colors; pleated back and front; well made. Sizes, 4 to 12 years. Price, 50c.



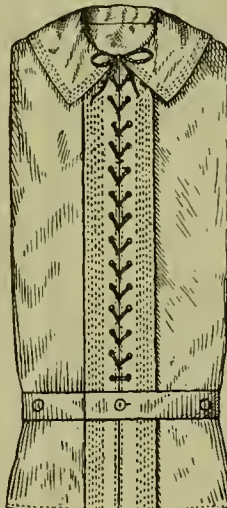
No. 4.—Boys' Striped Seersucker Waists with dark blue ground; fast colors; pleated back and front. Sizes, 4 to 12. Price, unlaundried only, 75c.



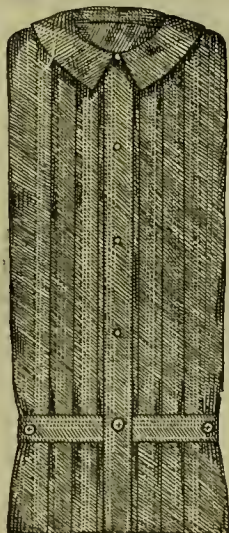
No. 7.—Boys' French Waists; in checks, stripes, and figures. Sizes, 4 to 12. Price, laundried only, 95c.



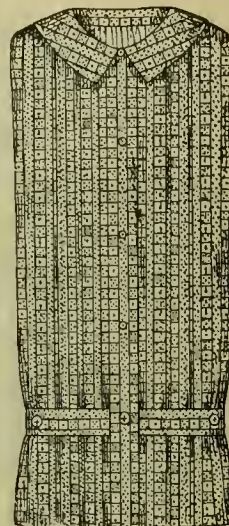
No. 2.—Boys' Domestic Percale Waist, fast colors; pleated back and front. Sizes, 4 to 12 yrs. Prices, unlaundried, 75c. laundried, 90c. Sizes, 10 to 12 with small collars.



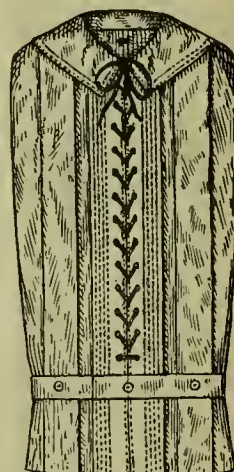
No. 5.—Boys' Laced Front Blue Flannel Waists; plain or pleated, to button under lacing. Sizes, 4 to 12. Prices, plain, \$1.45; and pleated, \$1.85.



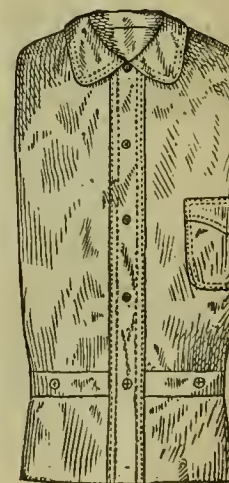
No. 8.—Boys' Laced-Front Flannel Waists; fast colors; pleated back and front; in blue, gray, or ecru flannel, with red or blue lacing. Price, \$2.00.



No. 3.—Boys' French Percale waist; in beautiful designs and colorings; in large and small patterns; pleated back and front; fast colors. Sizes 4 to 12. Prices, unlaundried, \$1.15. laundried, \$1.35.



No. 6.—Boys' White Muslin Waists, with linen collars and cuffs; pleated back and front, in wide or narrow pleats. Sizes 4 to 12. Prices, unlaundried, 75c.; and laundried at 90c.

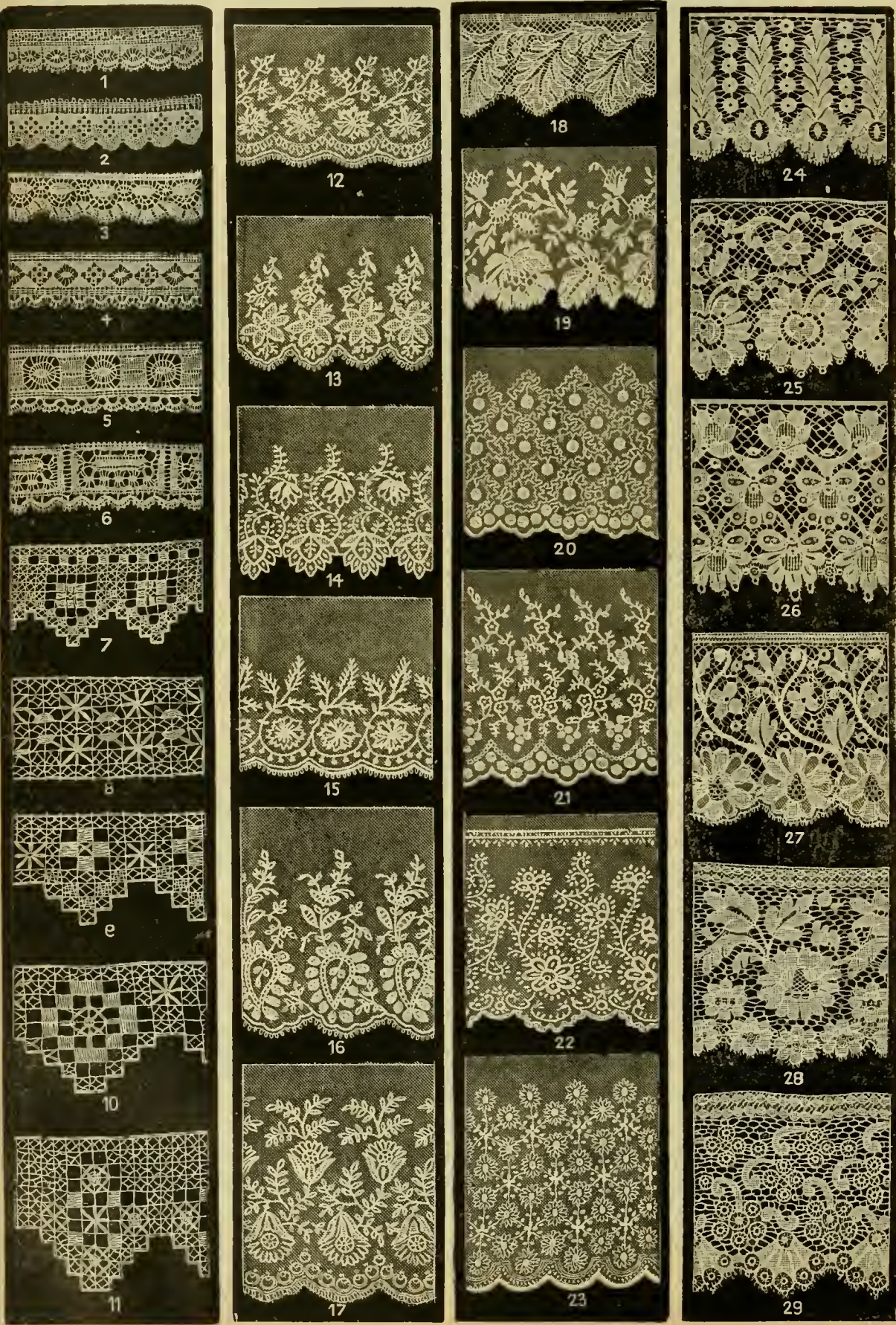


No. 9.—Boys' Plain Blue Flannel waists; all wool and well made; suitable for every day wear. Price, \$1.25.



NEW PATTERNS OF LACES.

We have a very large assortment of laces, out of which we have selected the following for illustration. Should any of these patterns be out of stock when an order reaches us, we will select the nearest to it in design and price, and forward in place of the style chosen, unless otherwise instructed when the order is sent.

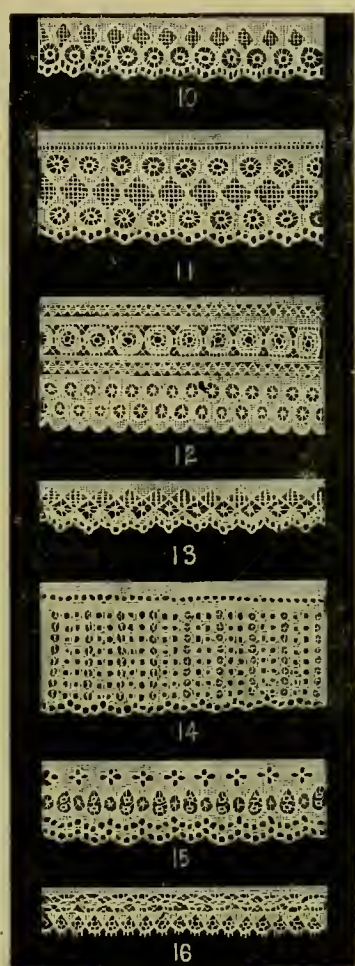
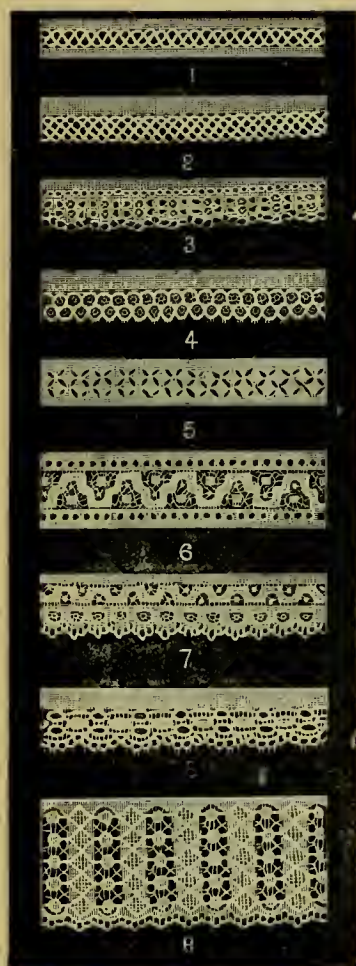


NEW PATTERNS OF LACE

- No. 1.—Medicis Lace; 1¼ inches wide; 35c. per yard.
- No. 2.—Medicis Lace; 1½ inches wide; 37½c. per yard.
- No. 3.—Medicis Lace; 1½ inches wide; 45c. per yard.
- No. 4.—Medicis Lace; 1½ inches wide; 40c. per yard.
- No. 5.—Medicis Lace; 2 inches wide; 37½c. per yard.
- No. 6.—Medicis Lace; 2 inches wide; 50c. per yard.
- No. 7.—Antique Lace; 3 inches wide; 35c. per yard.
- No. 8.—Antique Insertion; 3 inches wide; 15c. per yard.
- No. 9.—Antique Lace; 4 inches wide; 25c. per yard.
- No. 10.—Antique lace; 3½ inches wide; 22c. per yard.
- No. 11.—Antique Lace, 5 inches wide; 35c. per yard.
- No. 12.—Mauresque Lace, 3 inches wide; 30c. per yard.
- No. 13.—Mauresque Lace; 3 inches wide; 60c. per yard.
- No. 14.—Mauresque Lace; 3½ inches wide; 68c. per yard.
- No. 15.—Mauresque Lace; 3 inches wide; 37c. per yard.
- No. 16.—Mauresque Lace; 5 in. wide; 75c. per yard.
- No. 17.—Mauresque Lace; 3 in. wide, 37c.; 4½ in. 50c.; 6½ in. 75c. per yard.
- No. 18.—Broderic Lace; 2 in. wide, 15c.; 2½ in. 18c.; 3 in. 22c. per yard.
- No. 19.—Cream Spanish Lace 3½ in. wide, 50c.; 5½ in. 75c.; 6 in. \$1.00 per yard.
- No. 20.—Egyptian Lace; 3 in. wide, 65c.; 6½ in. 65c. per yard.
- No. 21.—Egyptian Lace; 5½ inches wide, 65c.; 7 in. wide, \$1.00 per yard.
- No. 22.—Egyptian Lace; 3 in. wide, 85c.; 4½ in. wide, \$1.30; 6½ in. \$1.85 per yd.
- No. 23.—Mauresque Lace; 4½ in. wide, 50c.; 7 in. 75c.; 8½ in. \$1.15 per yd.
- No. 24.—Broderic Lace; 3 in. wide, 15c. per yard.
- No. 25.—Broderic Lace; 2 in. wide, 22c.; 3 in. 25c.; 4 in. 35c. per yard.
- No. 26.—Broderic Lace; 2 in. wide, 18c.; 2½ in. wide, 25c.; 4 in. 35c. per yard.
- No. 27.—Broderic Lace, 2 in. wide, 15c.; 3 in. 20c.; 4 in. 33c. per yard.
- No. 28.—Broderic Lace, 2 in. wide, 15c.; 3 in. 20c.; 4 in. 30c. per yard.
- No. 29.—Broderic Lace, 3 in. wide, 20c.; 4 in. 30c. per yard.



## EVERLASTING TRIMMINGS.



## DESCRIPTION OF ILLUSTRATIONS.

No. 1.— $\frac{3}{4}$  in. deep, at 5c. per yard.  
 No. 2.—1 in. deep, at 6c. per yard.  
 No. 3.—1 in. deep, at 6c. per yard.  
 No. 4.—1 in. deep, at 7c. per yard.  
 No. 5.— $\frac{3}{4}$  in. deep, at 7c. per yard.  
 No. 6.—1 in. deep, at 9c. per yard.  
 No. 7.—1 in. deep, at 7c. per yard.

No. 8.—1 in. deep, at 12c. per yard.  
 No. 9.— $1\frac{1}{2}$  in. deep, at 15c. per yd.  
 No. 10.—1 in. deep, at 10c. per yd.  
 No. 11.—2 in. deep, at 15c. per yd.  
 No. 12.—3 in. deep, at 20c. per yd.  
 No. 13.— $\frac{1}{2}$  in. deep, at 7c. per yd.  
 No. 14.— $\frac{3}{4}$  in. deep, at 8c. per yd.  
 No. 15.—1 in. deep, at 6c. per yd.  
 No. 16.—1 in. deep, at 8c. per yd.

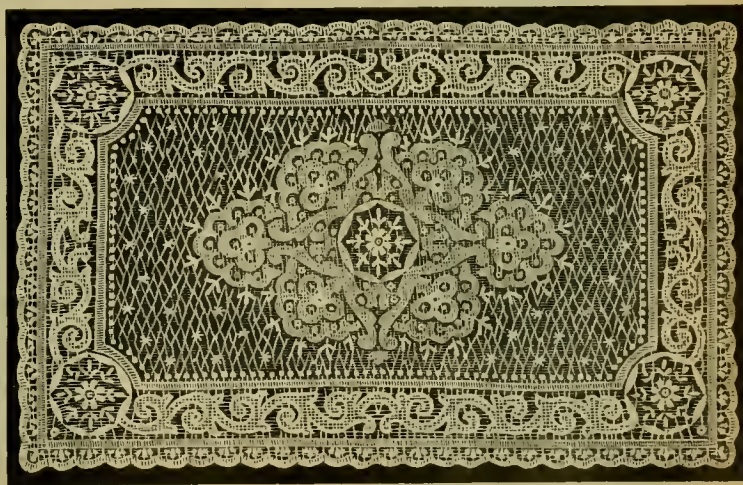
No. 18.— $1\frac{1}{4}$  in. deep, at 7c. per yd.  
 No. 19.— $1\frac{1}{4}$  in. deep, 12c. per yd.  
 No. 20.— $1\frac{1}{2}$  in. deep, at 9c. per yd.  
 No. 21.—1 in. deep, at 8c. per yd.  
 No. 22.—2 in. deep, at 18c. per yd.  
 No. 23.—1 in. deep, at 6c. per yd.  
 No. 24.—1 in. deep, at 4c. per yd.  
 No. 25.—1 in. deep, at 12c. per yd.  
 No. 26.—1 in. deep, at 10c. per yd.  
 No. 27.— $1\frac{1}{4}$  in. deep, 15c. per yd.

No. 28.—1 in. deep, at 8c. per yd.  
 No. 29.— $1\frac{1}{2}$  in. deep, 12c. per yd.  
 No. 30.—2 in. deep, at 15c. per yd.  
 No. 31.— $1\frac{1}{2}$  in. deep, 15c. per yd.  
 No. 32.— $1\frac{1}{4}$  in. deep, 12c. per yd.  
 No. 33.— $3\frac{1}{2}$  in. deep, 37 $\frac{1}{2}$ c. per yd.  
 No. 34.— $3\frac{1}{2}$  in. deep, 37 $\frac{1}{2}$ c. per yd.  
 No. 35.— $3\frac{1}{2}$  in. deep, 37 $\frac{1}{2}$ c. per yd.  
 No. 36.— $1\frac{1}{4}$  in. deep, 15c. per yd.  
 No. 37.— $1\frac{1}{2}$  in. deep, 10c. per yd.

## SPLASHERS.



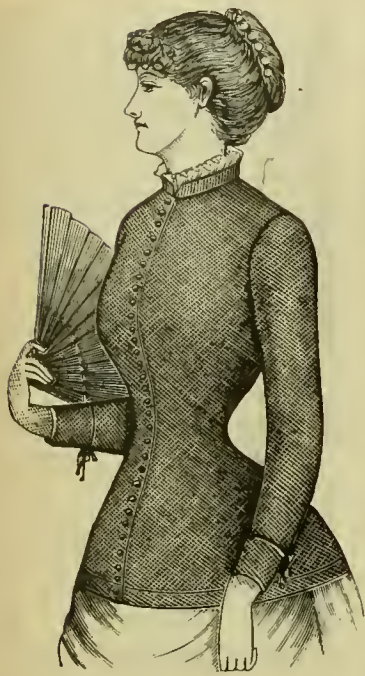
No. 1.—Splasher of Nottingham Lace, 38x26 inches, 70c.; 34x23 inches 60c., and 21x17 inches, 38c.



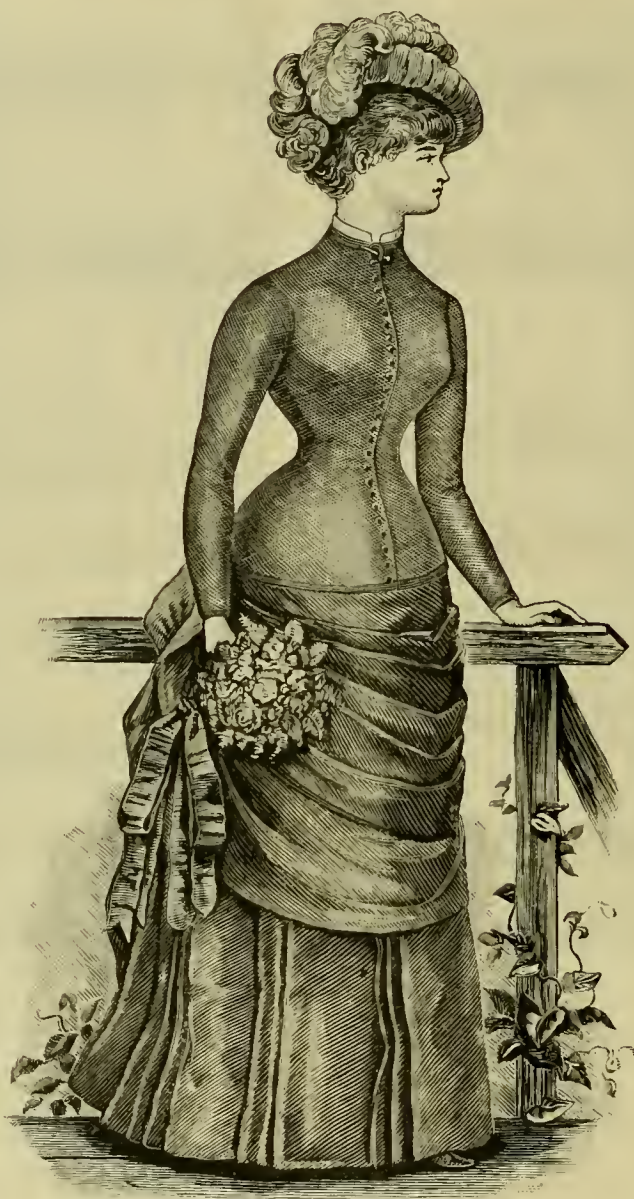
No. 2.—Splasher of Nottingham Lace. Size, 28x17 inches. Price, 40c. each.



LADIES' AND CHILDREN'S JERSEYS.



No. 1.



No. 4.



No. 6.



No. 2.



No. 7.



No. 3.



No. 5.



No. 8.



## JERSEYS.



No. 9.

LADIES' AND CHILDREN'S  
JERSEYS.

No. 1.—Ladies' Jersey, of French stockinette; at \$5.00, 6.00, and \$7.50.

No. 2.—Child's Buttonless Jersey, with cleared seams, in all sizes. Prices, \$2.00 to \$3.75.

No. 3.—Ladies' Imported Jersey; black and colors, in sizes from 32 to 42 inches. Price, \$4.00.

No. 4.—Ladies' Perfect-fitting Jersey, of best quality, fine or heavy texture, in all colors and sizes. Price, \$6.00.

No. 5.—Ladies' Parisian Jersey; of black silk; perfect fitting. Price, \$15.00.

No. 6.—Ladies' Fine Parisian Jersey; perfect fitting, with cuffs and standing collar. In all colors. Price, \$6.00.

No. 7.—Misses' Fine Jersey; buttoned at the back, in all sizes and colors. Price, \$4.00.

No. 8.—Ladies' Perfect-fitting Jersey; of French stockinette; in all colors and sizes. Prices, \$4.75, 5.00, 6.00, 6.50, 7.50, 8.00, and \$12.00.

No. 9.—Ladies' Finest Parisian Jersey, of new style; with pleats laid in the back and fine satin bow; with pockets, cuffs, and reversible collar. In bronze, brown, pale-blue, black, blue, green, and light blue. Prices, \$4.75, 6.50, 8.00, and \$12.00.

## CORSAGE BOUQUETS.



No. 1.—Rose Spray; with two large roses and one bud; with leaves. Price, 25c. each.



No. 2.—Rose Spray; with four roses and leaves. Price, 25c. each.



No. 3.—Rose-bud Spray; with six buds, and smilax. Price, 25c. each.



No. 4.—Pond Lily Spray, with lily of the valley, and pond lily leaves. Price, 25c. each.



No. 5.—Marguerite Spray, with four marguerites and buds, and leaves. Price, 25c. each.



No. 6.—Chrysanthemum Spray. Price, 25c. each.



# HOSIERY AND UNDERWEAR.

- No. 1.—Ladies' Lisle Thread, embroidered; in cadet, black, terra-cotta, and fawn. Price, \$2.25.
- No. 2.—Ladies' Unbleached Lisle, open work; in five different patterns. Price, \$1.75.
- No. 3.—Ladies' French Lisle; solid colors, with cluster stripes; in cadet, terra-cotta, tan, and black. Price, \$1.75.
- No. 4.—Ladies' Unbleached Cotton Hose; with cluster stripes; in garnet, cardinal, light blue and brown. Price, 50c.
- No. 5.—Ladies' French Lisle Thread Hose; with embroidery on front; in black, garnet, cadet, and terra-cotta. Price, \$1.75.
- No. 6.—Ladies' Unbleached Cotton Hose; with brown, garnet, black, cardinal, and blue stripes. Price, 50c.
- No. 7.—Ladies' black and white striped Cotton Hose; a very pretty mourning hose. Price, 50c.
- No. 8.—Ladies' fancy striped Cotton Hose; in black, cadet, terra-cotta, and cardinal. Price, 50c.
- No. 9.—Ladies' Unbleached Cotton Hose; with cluster stripes, in cardinal, brown, and navy blue. Price, 60c.
- No. 10.—Ladies' fancy striped Cotton Hose; with embroidery; in cardinal, olive, navy, and sky blue. Price, 75c.
- No. 11.—Children's Ribbed Lisle Hose; with stripes half-way; in cardinal, navy, garnet, and olive. Sizes, 6 to 8½. Prices, \$1.15 to \$1.65.
- No. 12.—Children's French ribbed, fancy plaid, Lisle thread hose; in black, cadet, garnet, and green. Sizes, 6 to 8½. Prices, 90c. to \$1.15.
- No. 13.—Children's French Cotton hose, ribbed, in fancy plaids; in cadet, green, fawn, black, and garnet. Sizes, 5½ to 8½. Prices, 60c. to 90c.
- No. 14.—Children's French Cotton hose, ribbed, in small plaids; in garnet, cardinal, and black. Sizes, 6 to 8½. Prices, 65c. to 90c.
- No. 15.—Children's solid color hose, Morley's English goods, with fancy embroidery; in cardinal, navy, black and brown. Sizes, 5 to 8½. Prices, 85c. to \$1.00.
- No. 16.—Children's ribbed Lisle hose, plain colors, in black, navy blue, light blue, pink, garnet, bordeaux, cadet, and terra-cotta. Sizes, 4½ to 8½. Prices, 50c. to 90c.
- No. 17.—Men's English half-hose; striped in red, blue, and brown. Sizes, 9 to 11. Price, 20c.
- No. 18.—Men's English half-hose; made with cluster silk stripes; in cardinal, navy, and gold. Sizes, 9½ to 10½. Price, \$1.00.
- No. 19.—Men's English striped half-hose; made with stripes of cardinal, old-gold, and blue. Sizes, 9½ to 11. Price, 75c.
- No. 20.—English fancy-striped ½ hose; in cardinal, navy-blue, and brown. Sizes, 9 to 11. Price, 75c.
- No. 21.—English fancy pin-striped ½ hose; in mode, with cardinal, white, blue, and brown stripes. Sizes, 9 to 11. Price, 25c.
- No. 22.—English solid color half-hose; in cardinal, navy, seal and black. Sizes, 9 to 11. Price, 25c.
- No. 23.—Men's French Lisle thread half-hose, with cluster stripes, in cardinal, garnet, black, and cadet. Sizes, 9½ to 10½. Price, \$1.00.

## LADIES' SUMMER HOSIERY.

(Sizes 8 to 10 inches.)

- Ladies' Unbleached, short length; prices, 25c., 31c., and 35c.
- Ladies' Unbleached Balbriggan Hose. Prices, 25c., 37½c., 50c., 75c., 90c., and \$1.10.
- Ladies' Balbriggan Hose, Smyth & Co.'s; prices, \$1.25 and \$1.37½.
- Ladies' Unbleached Balbriggan ribbed Hose, at 37½c. and 50c.

- Ladies' Unbleached Hose, extra size; prices, 25c., 38c., 50c., 65c., and 75c.
- Ladies' Unbleached Hose, out size, with extra wide ankles; price, 75c.
- Ladies' Opera Length, unbleached cotton hose, price, 62½c.
- Ladies' Opera Length, pink and light blue cotton hose; price, 75c.
- Ladies' Opera Length, unbleached Lisle thread hose; prices, \$1.25 and \$1.75.
- Ladies' Opera Length, pink and light blue Lisle thread hose; at \$1.50.
- Ladies' Unbleached Lisle thread hose; prices, 50c., 75c., and \$1.00.
- Ladies' Unbleached ribbed Lisle thread hose; at 65c.
- Ladies' Unbleached, open work, Lisle thread hose; prices, 75c., 90c., and \$1.00.
- Ladies' Lace Lisle thread hose; prices, \$1.25, \$1.50, and \$1.75.
- Ladies' White Balbriggan hose; at 50c.
- Ladies' White lace Lisle hose; at 75c., and \$1.25.
- Ladies' Unbleached Lisle thread hose; extra size. Prices, 87½c., \$1.00, and \$1.25.
- Ladies' colored Lisle thread hose, in terra-cotta, cadet blue, navy blue, olive, garnet, tan, mode, and black. Price, 75c.
- Ladies' fancy stripe Lisle thread hose; in blue, striped with gold; in black, with white; and in garnet, with gold. Price, 75c.
- Ladies' pin striped Lisle thread clocked hose; in black and white, prune and gold, and garnet and gold. Price, \$1.00.
- Ladies' Lisle thread hose, extra fine quality, in terra-cotta, cardinal, navy, seal, mode, olive, cadet blue, sky blue, pink and black. 29 in. long, and very elastic. Price, \$1.25.
- Ladies' Lisle thread hose, extra wide; in cardinal, garnet, dark gray, and black. Price, \$1.50.
- Ladies' Lisle thread hose; solid colors; in all the fashionable shades. Price, \$1.00.
- Ladies' vertical stripe Lisle thread hose; in cardinal and black, pink and blue, pink and cream, and black and white. Price, \$1.50.
- Ladies' fancy Lisle thread hose; with silk stripe on black ground; in cardinal, white and gold. Price, \$1.25.
- Ladies' Lisle thread hose; Morley's solid colors; double soles; in cardinal and navy blue. Price, \$1.15.
- Ladies' Black Lisle thread hose; at 50c., 75c., 85c., and \$1.00.
- Ladies' Black Lisle thread hose; open work; in black; at \$1.00 and \$1.25.
- Ladies' Black Lisle thread hose; embroidered in colors; at \$1.00 and \$1.50.
- Ladies' lace Lisle thread hose; in all colors and in black; at \$2.00.
- Ladies' Spun-silk hose; in all the fashionable shades. Prices, \$1.60, 1.85, and \$2.00.
- Ladies' Pure Silk hose; in street and evening shades. Price, \$3.75 per pair.
- Ladies' handsome ribbed silk hose; in colors. Price, \$4.00 per pair. Same goods, embroidered, at \$5.00.
- Ladies' fine silk hose; in colors and black; embroidered in colors. Price, \$8.00 per pair.
- Ladies' Cotton hose; in solid colors; at 25c., 38c., 50c., 60c., 75c., 85c., and \$1.00.
- Ladies' pin stripe hose; all colors on unbleached ground; at 25c.
- Ladies' mourning cotton hose; at 37½c., 50c., and 75c.
- Ladies' ribbed cotton hose; in good colors; at 65c., \$1.50, and \$1.75.
- Ladies' fancy stripe cotton; at 25c., 37½c., 50c., 60c., and 75c.
- Ladies' extra wide colored cotton hose; at 62½c., and 65c.
- Ladies' extra wide, colored cotton hose; 32 in long, at \$2.00.

## CHILDREN'S HOSIERY.

- Children's pure silk hose, in cardinal, pink, and sky blue. Sizes, 6 to 8½. Prices, \$2.25 to \$3.50.
- Children's spun-silk, Derby ribbed, in garnet, cardinal, and black. Sizes, 6 to 8½. Prices, \$2.00 to \$3.00.

- Children's French ribbed Lisle hose, in fashionable shades. Sizes, 5½ to 8½. Prices, 52c. to \$1.00.
- Children's fancy Lisle hose in stripes and plaids in various combinations of colors.
- Children's solid color cotton hose; prices, 25c., 31c., 38c., 50c., 58c., and 65c. Same goods clocked, 35c., 43c., 46c., 65c., 73c., 85c., 93c., and \$1.00.
- Children's ribbed hose, in all colors, at 25c., 31c., 38c., 50c., 60c., 80c., \$1.00, and \$1.25.
- Children's double knee hose, 4½ to 8; prices, 55c. to 74c.
- Children's cotton hose, with embroidered bands, in cardinal, navy, and brown. Sizes, 5 to 8½. Prices, 75c. to \$1.10.
- Children's Socks, in pin stripes; prices, 25c., 35c., 37½c., and 45c.
- Children's Socks, unbleached Lisle, at 28c. and 50c.
- Children's Socks, unbleached cotton; at 20c., 25c., and 45c.
- Children's Socks, white cotton, at 15c., 20c., 25c., and 45c.
- Children's Socks, colored lace Lisle; at 65c. and 75c.
- Children's ¾ cotton hose, fancy stripes, at 25c., 43c., 45c., and 50c.
- Children's ¾ hose, lace Lisle, at 75c. and 90c.
- Children's ¾ hose, fancy cotton embroidered, at 60c. and 65c.

## MEN'S HOSIERY.

- Men's unbleached cotton hose, at 15c., 17c., 20c., 25c., 31c., 37½c., 50c., 62½c., and 87½c.
- Men's unbleached Lisle hose, at 25c., 37½c., 50c., 85c., and \$1.00.
- Men's solid color cotton hose. at 25c., 31c., 37½c., 43c., 45c., 50c., 85c., 95c., \$1.10, 1.25, and \$1.75.
- Men's Black Cotton hose, at 25c., 37½c., 43c., 60c., 95c., and \$1.15.
- Men's black Lisle hose, at 65c. and \$1.00.
- Men's striped cotton hose, at 20c., 25c., 37½c., 50c., 62½c., 75c., 87½c., and \$1.00.
- Men's long hose, unbleached, at 45c., 50c., 62½c., and 75c.
- Men's long hose, colored; at 75c. and 90c.
- Men's Lisle ½ hose, solid colors, at 50c., 62½c., 75c., and \$1.00.
- Men's Lisle ½ hose, fancy, at 50c., 62½c., 65c., 75c., and \$1.00.
- Men's spun silk, in colors and black, at \$1.50, 1.75, 2.00, and \$2.50.
- Men's pure silk, solid colors, at \$2.75, 3.25, 3.50, and \$4.00.
- Men's fancy striped silk hose, at \$3.50.
- Men's bicycle hose, ribbed and plain, in suitable colors. Prices, \$1.00, 1.50, and \$2.00.
- Men's merino hose, summer weight, in gray and drab. Price, 75c.

## LADIES' SUMMER UNDERWEAR.

(Sizes, 26 to 40 inches.)

- Ladies' Gauze Vests, with long or short sleeves and high or low necks; at 37½c.
- Ladies' Gauze Vests, with long or short sleeves, and high or low necks; trimmed with silk binding and pearl buttons. Price, 50c.
- Ladies' English Gauze Vests, with long or short sleeves, and high or low necks; at 50c. for 26 inches and a rise of 3c. on a size.
- Ladies' Spring and Summer Merino Vests, with high neck and long sleeves; at 50c. Sizes, 28 to 38 inches.
- Ladies' Summer Merino, a spring and fall weight; with high neck and long or short sleeves. Price, 75c. A much finer quality at 90c.
- Ladies' English Gossamer Vests, with low neck and short sleeves; full regular made; prices, 26 inches at 80c., with a rise of 5c. on each size.
- Ladies' English Gossamer Vests, with high neck and short sleeves; full regular made. Prices, 26 inches at 80c., with a rise of 5c. on each size.



## WOVEN UNDERWEAR.

Ladies' English Gossamer Vest, with high neck and long sleeves; full regular made. Prices, 26 inches at \$1.00, rising 5c. on each size.

Ladies' Summer weight, all-wool, shirts. Prices, \$1.25 and \$1.35.

Ladies' Gauze Vests, American Hosiery Co.'s; with low neck and short sleeves; full regular made. Prices, 26 inches at \$1.00, rising 10c. on a size.

Ladies' Gauze Vests, American Hosiery Co.'s; with high neck and short sleeves; full regular made. Prices, 26 inches at \$1.00, with a rise of 10c. on a size.

Ladies' Gauze Vests, American Hosiery Co.'s; with high neck and long sleeves; full regular made. Prices, 26 inches at \$1.10, advancing by 10c. on a size.

Ladies' Gossamer Vests, American Hosiery Co.'s; with low neck and short sleeves; full regular made. Prices, 26 inches at \$1.45, with 10c. advance on each size. Same, with high neck, at same prices.

Ladies' Gossamer Vests, American Hosiery Co.'s, with high neck and long sleeves; full regular made. Prices, 26 inches at \$1.50, advancing 10c. on a size.

Ladies' Gauze Vests, Cartwright & Warner's; with low neck and short sleeves; full regular made. Prices, 26 inches at \$1.05; with 10c. of a rise on each size.

Ladies' Gauze Vests, Cartwright & Warner's; with high neck and short sleeves; full regular made. Prices, 26 inches at \$1.30; with 10c. advance on each size.

Ladies' Gauze Vests, Cartwright & Warner's; with high neck and long sleeves; full regular made. Prices, 26 inches at \$1.50, with 10c. advance on each size.

Ladies' Gossamer Vests, Smedley's extra 2-thread with high neck and short sleeves. Prices, 28 inches at \$2.40, with a rise of 20c. on each size. Same quality, with high neck and long sleeves; at \$2.80 for 28 inches, with same rise.

Ladies' Gossamer Vests, Smedley's fine 2-thread with high neck and long sleeves. Prices, 28 inches at \$2.60, advancing 10c. on each size.

Ladies' Gauze Vests, Cartwright & Warner's, with low necks and short sleeves, full regular made. Prices, 26 inches at \$1.30, advancing 10c. on a size.

Ladies' Gauze Vests, Cartwright & Warner's, with high neck and short sleeves, full regular made. Prices 26 inches at \$1.50, with 10c. of a rise on each size.

Ladies' Gauze Vests, Cartwright & Warner's, with high neck and short sleeves, full regular made. Prices, 26 inches at \$1.50, advancing 10c. on each size.

Ladies' Gauze bodies, full regular made. Prices, 26 inches at \$1.25, with 10c. of a rise on each size.

Ladies' Silk-and-Wool Gauze Vests, Smedley's, with low neck and short sleeves, full regular made. Prices, 28 inches at \$2.30, with a rise of 10c. on each size.

Ladies' Silk-and-Wool Gauze Vests Smedley's, with high neck and short sleeves, full regular made. Prices, 28 inches at \$2.50, with a rise of 10c. on each size. Same, with high neck and short sleeves, at \$1.60 for 28 inches, with same advance. Same, with high neck and short sleeves, at \$1.70 for 28 inches with same rise.

Ladies' Brown Lisle Thread Vests, with low neck and short sleeves. Prices, 28 inches at 80c., advancing 5c. on a size. Same, with high neck, at 90c. for 28 inches, with 5c. of a rise.

Ladies' White Lisle Thread Vests, with high neck and short sleeves. Prices, 28 inches at 90c., advancing 5c. on a size.

Ladies' White Lisle Thread Vests, full regular made, with low neck and short sleeves. Prices, 28 inches at \$1.50, with 10c. advance on each size. Same, with high neck, at \$1.70 for 28 inches, same advance.

Ladies' Silk Vests, Morley's Novia Spun-silk, superweight, with low neck and short sleeves. Prices, 28 inches at \$3.95, with 20c. of a rise on each size. Same, with high neck, at \$4.00 for 26 inches, advancing 25c. Same, with high

neck and long sleeves, 26 inches at \$4.25, advancing 25c. Drawers to match, 28 inches at \$4.60, advancing 50c. on each size.

Ladies' English Balbriggan Vests, with low neck and short sleeves. Prices, 28 inches at 70c., advancing 5c. on a size.

Ladies' English Balbriggan Vests, with high neck and short sleeves. Prices, 28 inches at 70c., advance of 5c. on a size.

Ladies' English Balbriggan Vests, with high neck and long sleeves. Prices, 28 inches at 75c. advancing 5c. on a size.

Ladies' English Balbriggan Vests, regular made, with low neck and short sleeves. Prices, 28 inches at \$1.40, with a rise of 10c. on a size.

Ladies' Silk Vests, Bretel's superior quality, Novia spun gauze silk, with low neck and short sleeves. Prices, 28 inches at \$3.90, with 20c. of a rise on each size. Same, with high neck, commences with \$4.10. Same, with high neck and long sleeves, begins with \$4.50.

Ladies' Silk Vests, Bretel's extra quality, super-weight, with high neck and short sleeves. Prices, 28 inches at \$4.50, advancing 25c. on each size.

Ladies' Silk Vests, Bretel's Gauze, with low neck and short sleeves. Prices, 30 inches at \$3.25, advancing 10c. on a size. Same, with high neck, 28 inches at \$3.25, with same advance.

Ladies' Silk Vests, Bretel's fine Gauze, with low neck and short sleeves. Prices, 28 inches at \$3.50. Same, with high neck, 28 inches at \$3.75. Same, with high neck and long sleeves, 28 inches, \$3.00. Advancing by 25c. on each size, in all cases.

## MEN'S SUMMER UNDERWEAR.

Men's India Gauze Shirts, with long or short sleeves, all sizes. Prices, 25c., 37½c., and 50c.

Men's Super Gossamer Shirts, with long or half sleeves. Prices, 34 inches at 50c., rising 3c. to 4c. on each size. Better quality, 34 inches at 65c., rising by 5c. on a size.

Men's Super Gossamer Shirts, regular made, with long or half sleeves. Prices, 34 inches at 80c., rising 5c. on each size. Better quality, 34 inches, \$1.20, rising 5c. on each size.

Men's Super Extra Gossamer Shirts, regular made, with long sleeves. Prices, 34 inches at \$1.70, rising by 10c. on each size.

Men's Super Gossamer Drawers. Prices, 28 inches at 70c., rising 5c. on a size.

Men's Super Gossamer Drawers, regular made. Prices, 28 inches at \$1.15, rising by 5c. on a size.

Men's Super Extra Gossamer Drawers, regular made. Prices, 28 inches at \$1.85, rising by 5c. on a size.

Men's Balbriggan Shirts, with long sleeves. prices, 34 inches at 60c.; with a 5c. rise on each size. Same, with short sleeves.

Men's Balbriggan Shirts, regular made, with long or half sleeves; prices, 34 inches at \$1.10, rising by 10c. on each size.

Men's Balbriggan Shirts, regular made, long sleeves; prices, 30 inches at \$1.30, rising by 10c. on each size. Same with short sleeves, at 5c. less on each size.

Men's Balbriggan Drawers; prices, 28 inches at 70c., rising 5c. on each size.

Men's Balbriggan Drawers, regular made; prices, 28 inches at \$1.50, rising 5c. on each size.

Men's Lisle thread Shirts, bleached and unbleached, with long or half sleeves. Prices, 34 inches at 85c., rising 5c. on each size.

Men's Lisle thread Shirts, regular made, long or half sleeves. Prices, 34 inches at \$1.15, 10c. advance on each size.

Men's Lisle thread Shirts, brown, with long or short sleeves. Prices, 34 inches at \$1.90, rising 10c. on each size.

Men's Lisle thread Drawers, brown; prices, 28 inches at \$1.05, rising 5c. on each size.

Men's Gauze Cotton Shirts, Cartwright & Warner's, with long sleeves. Prices, 34 inches at 75c., rising by 10c. on each size.

Men's Gauze Cotton Shirts, Cartwright & Warner's, superfine, with half sleeves; prices, 34 inches at 65c., rising 10c. on each size.

Men's Summer Merino Shirts, Cartwright & Warner's, with long sleeves; prices, 34 inches at \$1.40, rising 10c. on each size. Same, with half sleeves, begins with \$1.30.

Men's Shirts, Cartwright & Warner's superfine, with long sleeves, prices, 34 inches at \$1.80, rising 10c. on each size. Same, with half sleeves, prices begin at \$1.70.

Men's Shirts, Cartwright & Warner's super merino, with long sleeves; prices, 34 inches at \$1.75, rising 15c. on each size.

Men's Drawers, Cartwright & Warner's, prices, 28 inches at \$1.80, rising 10c. on each size.

Men's Drawers, Cartwright & Warner's super Merino; 28 in. at \$2.30, rising 10c. on each size.

Men's Shirts, Smedley's Anglo-Indian, silk and wool mixed, with long sleeves. Prices, 34 inches at \$2.70, rising 20c. on each size. Same, with half sleeves, at 10c. lower each size.

Men's Drawers, Smedley's Anglo-Indian, silk and wool mixed. Prices, 28 inches at \$3.00, rising by 20c. on each size.

Men's Shirts, summer silk, fine 3-threads, with long sleeves. Prices, 34 inches at \$3.00, rising by 25c. on each size. Same, with half sleeves, at 10c. less each size.

Men's Imperial Shirts, summer silk, with long sleeves; prices, 34 inches, at \$3.50, rising by 25c. on each size.

Men's Imperial Shirts, summer silk, with long or half sleeves. Prices, 34 inches at \$3.75, rising by 25c. on each size.

Men's Imperial Shirts, summer silk, with long or half sleeves. Prices, 34 inches at \$3.75, rising by 25c. on each size.

Men's Shirts, summer silk, super, with long sleeves; price, 34 inches at \$5.00, rising by 37½c. on each size. Same, with half sleeves, at 25c. less each size.

Men's Silk Drawers, 28 inches at \$5.00, rising by 25c. on each size.

## CHILDREN'S UNDERWEAR.

Children's India Gauze Shirts, with low neck and short sleeves, high neck and short sleeves, and high neck and long sleeves; prices, from 16 inches to 24 inches at 25c.; 26 and 28 inches at 28c.; 30 inches and 32 inches at 33c.; and 34 inches at 35c.

Children's Merino Gauze Shirts, with high neck and short or long sleeves; prices, 16 inches at 30c., rising by 5c. on a size. Same, also low neck and short sleeves, at 35c. for 16 inches, rising 5c. on a size.

Children's Gossamer Shirts, regular made, with long sleeves and high neck; prices, 16 inches at 50c., rising 3c. on each size. Same, with low neck and short sleeves, commences at 35c. Better quality, with high neck and short sleeves, 16 inches at 70c.; with short sleeves, same price. A raise of 5c. in all cases.

Children's Merino Gauze Shirts, with high neck and long or short sleeves, and low neck and short sleeves; prices, 16 inches at 65c., rising by 5c. on a size.

Children's Shirts, Cartwright & Warner's best wool gauze, with low neck and short sleeves, at 60c. for 16 inches; with high neck and short sleeves, \$1.00 for 16 inches, rising in all cases by 5c. on each size.

Boys' Shirts, heavy Gossamer, with high neck and long or half sleeves; prices, 20 inches, at 45c., rising by 5c. on a size.

Boys' Shirts, heavy Gossamer, regular made, with high neck and long or half sleeves; prices, 22 in. at 80c., advancing by 5c. on a size.

Boys' Shirts, Merino Gauze, regular made, with high neck and long or half sleeves; prices, 22 inches at 75c., rising by 5c. on a size.

Misses' India Gauze Pants; prices, 16, 18, and 20 inches at 33c.; 22 and 24 inches, at 35c., and 26, 28, and 30 inches, at 38c.

Misses' Merino Gauze Pants; prices, 16 inches at 45c., rising by 5c. on a size.

Boys' India Gauze Drawers; prices, 22, 24, and 26 inches, at 35c.; and 28, 30, and 32 in. at 40c.

Boys' Gossamer Drawers; prices, 22 inches at 55c., rising 5c. on a size.

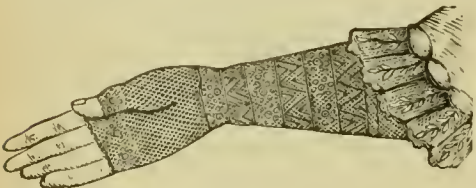
Boys' Drawers, Cartwright & Warner's; prices, 22 inches at \$1.30, rising by 10c. on a size.



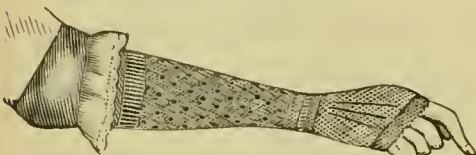
## GLOVE DEPARTMENT.



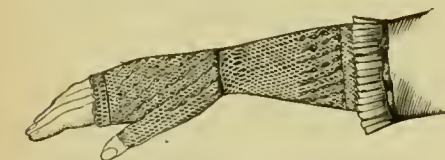
No. 1.—Jersey Mitt, closely woven, perfect in fit; made to wrinkle like kid on the arm; in black, white, and colors; 12 inch, \$1.00; 15 inch, \$1.25; and 18 inch, \$1.50.



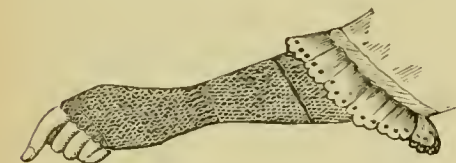
No. 2.—English Long Silk Mitts, in colors; price, 75c. per pair.



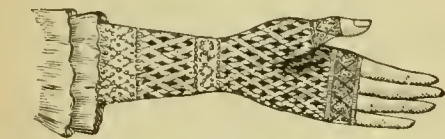
No. 3.—English Silk Mitts, in black and colors. Price, 65c.



No. 4.—English Silk Mitts, in colors; price, 50c.



No. 5.—English Long Silk Mitts, in black and colors. Price, 75c.



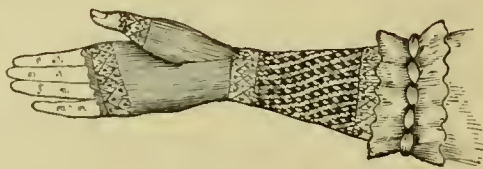
No. 6.—Ladies' Filet Silk Mitts. One-eighth length, 65c. to \$2.50; with half-fingers, \$1.00 to \$2.50.



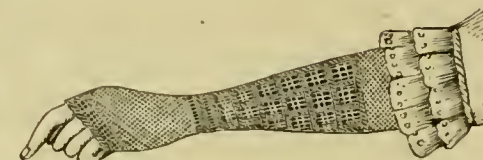
No. 7.—English Long Silk Mitts, in black and colors. Price, \$1.00.



No. 8.—Misses' Mitts, of silk, in all colors and black. Prices, 40c., 50c., and 75c. In cotton, at 25c.



No. 9.—English Long Silk Mitts, in all colors and black. Price, 85c.



No. 10.—Ladies' Filet Silk Mitts, quarter-length. Prices, 75c. to \$3.00.



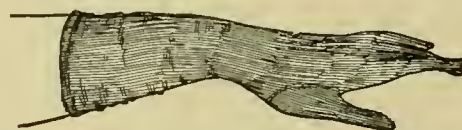
No. 11.—English Long Silk Mitts, in colors. Prices, \$1.25 and \$1.50.



No. 12.—Ladies' Short Filet Silk Mitts, with or without half-fingers, in black. Prices, 35c. to \$1.75.



No. 13.—Ladies' Lisle Thread, with lace top. Price, 75c.



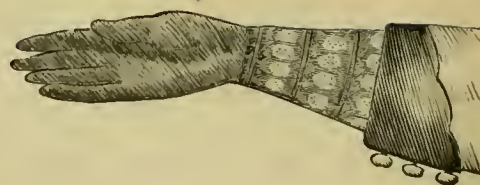
No. 14.—Jersey Brilliant Lisle, in black and colors. Price, 65c. per pair.



No. 15.—Lace-top Lisle Thread Gloves, with three elastics. Price, 75c. per pair.



No. 16.—Ladies' Lisle Thread; 2 bands, at 25c., 30c., and 40c.; 3 bands, 31c., 40c., and 50c.; 3½ elastics, 40c.; 4½ elastics, 50c. and 60c.



No. 17.—Ladies' Fine Gauze Lisle Thread, extra long, 18 inches. Price, \$1.25.



No. 18.—Ladies' Jersey Lisle Thread. Price, 60c.



No. 19.—Ladies' Fine Gauze Lisle Thread, lace top. Price, 75c.



No. 20.—Perrin Freres' Mosquetaire Kid Gloves, 8 button length; in black with embroidery. Price, \$2.50 per pair.



No. 21.—Ladies' Fine Gauze Lisle Thread, lace top. Price, 45c.



No. 22.—Lisle Thread Gloves, in colors. Prices, 6-hook, 50c.; 10-hooks, 60c. per pair.



No. 23.—Lisle Thread Lace Top Gloves; hand-laced on back. Price, 75c. per pair.



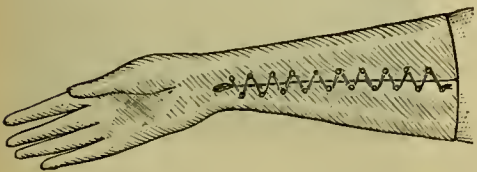
No. 24.—Brilliant Lisle Gloves, in colors and black. Two elastics, at 40c.; three elastics, 50c. per pair.



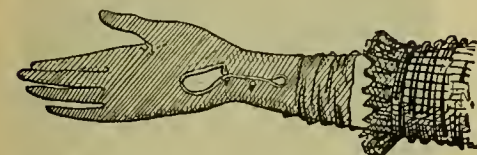
## GLOVE DEPARTMENT.



No. 25.—Ladies' Mousquetaire Taffeta, in black and colors. Price, 90c. and \$1.00.



No. 26.—Ladies' Lisle Thread, 14 and 20 hooks. Price, 60c.



No. 27.—Mousquetaire Kid Gloves, in new shades; plain and embroidered. 6-buttons and 8-buttons. Prices, \$1.00 and \$1.75 per pair.



No. 28.—Taffeta Silk Gloves, in black and colors. 7-hooks, 90c.; 10-hooks; \$1 per pair.



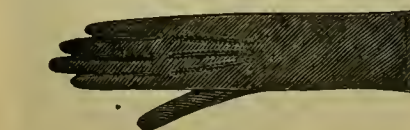
No. 29.—Perrin Freres' Mousquetaire Suede; in tan with self embroidery; 2 in 8-button length. Price, \$2.25 per pair.



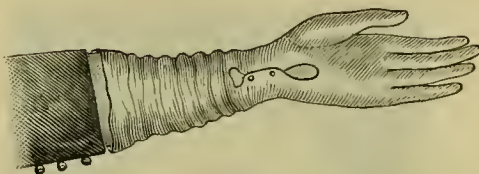
No. 30.—Perrin Freres' Mousquetaire Kid Gloves; in 8-button lengths; in tan, with black embroidery. Price, \$2.50.



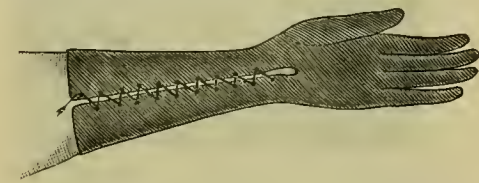
No. 31.—Men's Daubrey Kid Gloves; in all colors, with self and black trimmings on the back. Price, \$1.50 per pair.



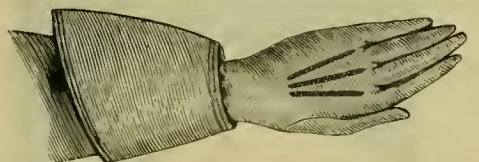
No. 32.—Men's Trefousse Kid Gloves; in dark colors and tan, with self color embroidery on the backs; and in tan, with black embroidery. Price, \$2.00 per pair.



No. 33.—Mousquetaire Taffeta Silk Gloves; in black and colors. Prices, 8-button lengths, 90c.; and 10-button, \$1.00.



No. 34.—Brilliant Lisle Gloves; in black and colors; 7 hooks. Price, 60c. per pair.



No. 35.—Dent's Ladies' Driving Gauntlets; in tan color, with black embroidery on the back. Sizes, 5½ to 7½. Prices, \$2.50 per pair.



No. 36.—Ladies' Lisle Thread Gloves; in colors. Prices, 2 bands, 25c., 30c., and 40c.; 3 bands, 31c., 40c. and 50c. per pair.



No. 37.—Misses' Daubrey Mousquetaire Kid gloves, 6-button lengths; in tan, with self and black embroidered back; price, \$1.75. Same, without stitching, in dark colors and tans; price, \$1.00 and \$1.50 per pair.



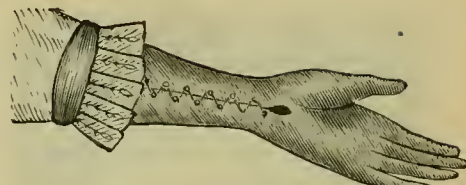
No. 37½.—Ladies' Lisle Thread; 3-button, at 40c.; 4-buttons at 50c.; and 6-buttons, at 75c.



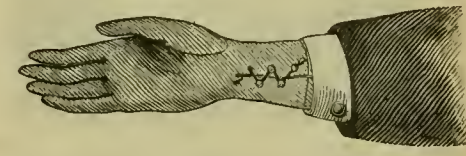
No. 38.—Trefousse Suede Gloves. Prices, 3-button, \$1.35; and 4-button, \$1.50. In black and in colors.



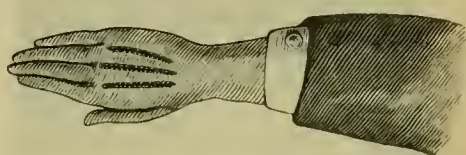
No. 39.—Men's Perrin Freres' Suede Gloves; in tans, with self and black embroidery. Price, \$1.60 per pair.



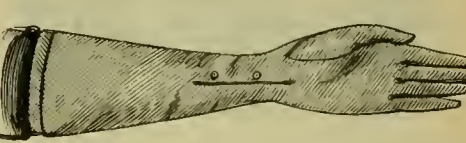
No. 40.—Ladies' Lisle Thread Gloves; with 12 hooks. Price, 50c.



No. 41.—Men's Kid Gloves, with New Foster Hook. This is a front view of No. 42.



No. 42.—Men's New Foster Hook Kid Gloves; in all colors, with self color and black stitching on the back. Price, \$2.00 per pair.



No. 43.—Perrin Freres' Suede Mousquetaire; in all colors, dark, tan, and black. 6-button lengths, \$1.75; 8-button lengths, \$2.00 per pair.



No. 44.—Dupont Gloves, with Foster Patent fastening; in all colors and black. Prices, 5-hooks, \$1.25; 7-hooks, \$1.50 per pair.



No. 45.—Misses' Daubrey Kid Gloves; in all colors. Prices, 3-button, \$1.00; 4-button, \$1.25 per pair.



No. 46.—Men's Driving Gloves; Fiske, Clark & Flagg's; in tan only. Price, \$2.00 per pair.



No. 47.—Mousquetaire Glove, with Foster lacing; in all colors. Prices, 6-buttons, \$2.00; and 8-buttons, \$2.25; same, with black embroidery, \$2.50.



## LADIES' MULL FICHUS.



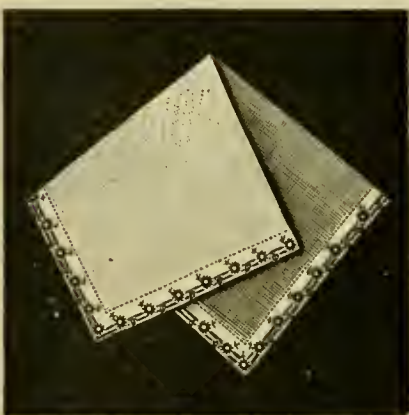
No. 1.—Ladies' Mull Fichu; oak leaf design, with blue and pink border. Price, 50c.



No. 2.—Ladies' Hemstitched White Mull Fichu; with shaded roses. Price, 75c.



No. 3.—Ladies' Mull Fichu; in ecru, white, blue, and pink grounds. Price, \$1.00.



No. 4.—Ladies' White Mull Fichu; with hemstitched colored borders. Price, 65c.



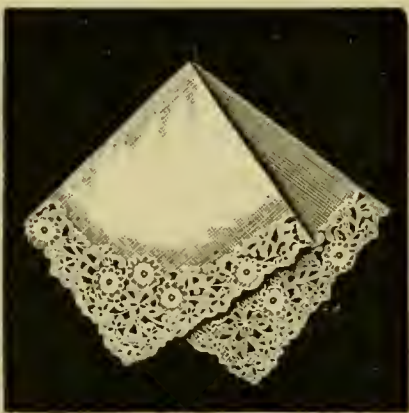
No. 5.—Ladies' Fichu, of white mull; with hemstitched colored borders. Price, 65c.



No. 6.—Ladies' Black-and-white stripe Fichu; with embroidered edge. Price, 87c.



No. 7.—Ladies' White Mull Fichu; with designs in different colors. Price, 35c.



No. 8.—Ladies' White Mull Fichu; with Irish point embroidery. Price, \$1.25.



No. 9.—Ladies' Mull Fichu, in plain blue and pink, with oak leaf border. Price, 50c.



No. 10.—Ladies' Mull Fichu; with ecru, white, blue, and pink grounds. Price, \$1.00.



No. 11.—Ladies' Mull Fichu; with grounds in blue, pink, white, and ecru. Price, \$1.00.



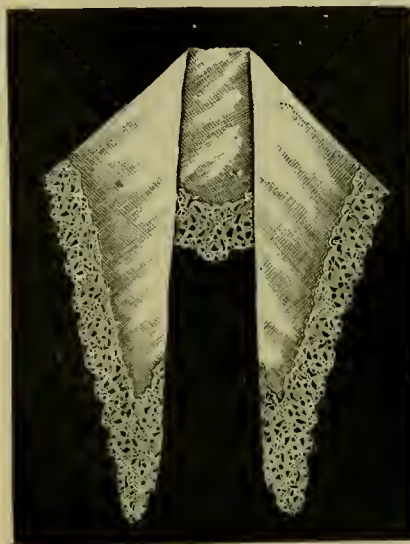
No. 12.—Ladies' Mull Fichu; oak leaf design, in brown, pink, blue, and stone color. Price, 65c.



## COLLARS AND FICHUS.



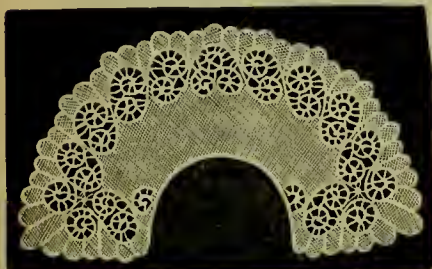
No. 13.—Ladies' Mull Fichu; in blue, pink, white, and ecru grounds. Price, \$1.00.



No. 17.—Ladies' White Fichu; with Irish Point Edge. Price, \$1.00.



No. 20.—Ladies' White Mull Fichu, with Irish point lace edge. Price, \$1.00.



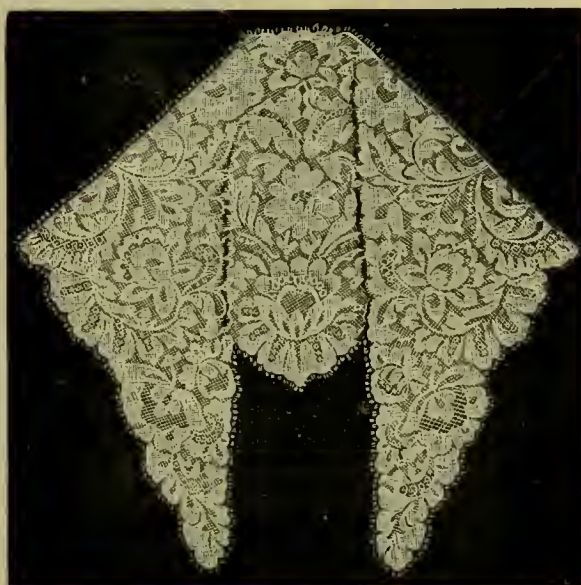
No. 14.—Ladies' Canvas Collar. Price, 90c.



No. 21.—Ladies' Irish Point Lace Collar. Prices, \$1.00, 1.25, 1.50, and \$2.50.



No. 15.—Ladies' Collar, of Irish point lace. Price, \$1.25.



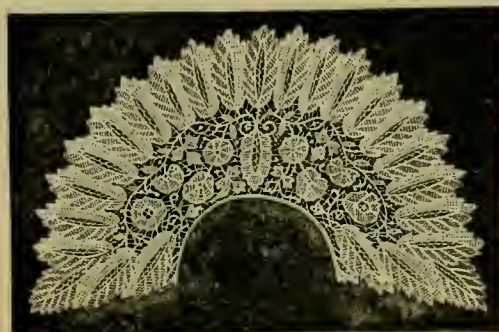
No. 18.—Ladies' White Escorial Fichu. Price, \$3.75.



No. 22.—Ladies' Collar, of Irish Point Lace. Price, \$1.00.



No. 16.—Ladies' White Mull Fichu; with colored designs. Price, 35c.



No. 19.—Ladies' Collar, of Irish Point Edge. Price, \$2.25.



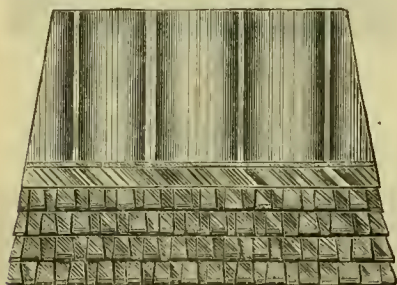
No. 23.—Ladies' Mull Fichu; with blue, pink, white, and ecru ground. Price, \$1.00.



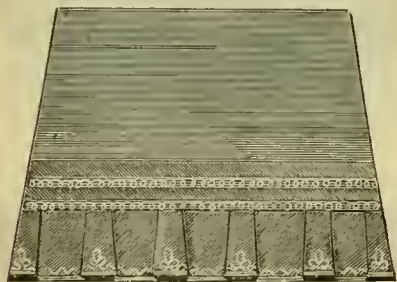
## SUMMER SKIRTS.



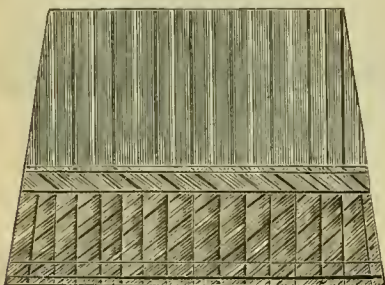
No. 1.—Made of poplin, in all colors; with vermicelli embroidery and knife pleating. Price, \$1.75.



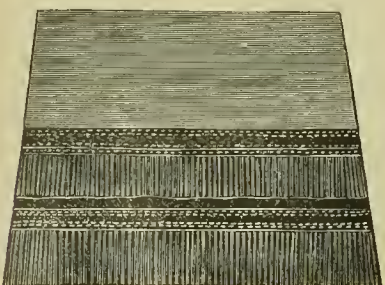
No. 2.—Made of superior material, light in weight, and very desirable for traveling. The colors are blue, cardinal, and gray, forming a very stylish stripe. Price, \$1.50.



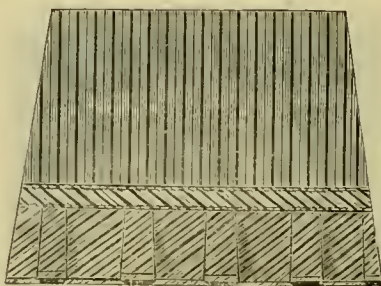
No. 3.—Made of Sea-Grass Cloth, of extra light weight, with colored stitching. Price, \$1.20.



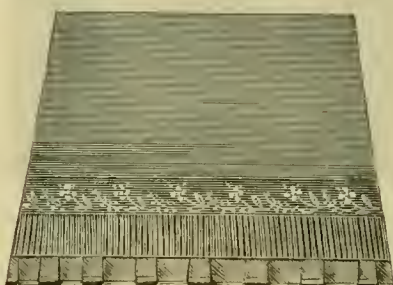
No. 4.—Made of Lawn Tennis Skirting, with kilt pleating and of full size. Price, \$1.10.



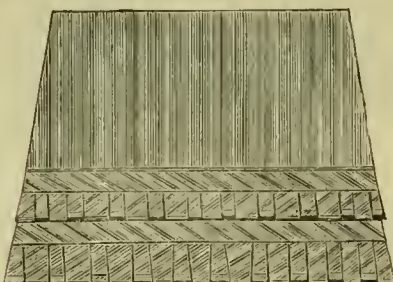
No. 5.—Made of Black Sateen, with knife pleating and Bryer stitching. Price, \$1.50.



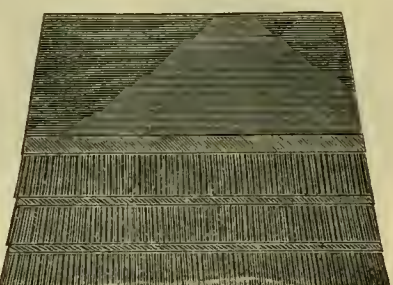
No. 6.—Made of black and white stripes, fast colors and of full size. Price, 65c.



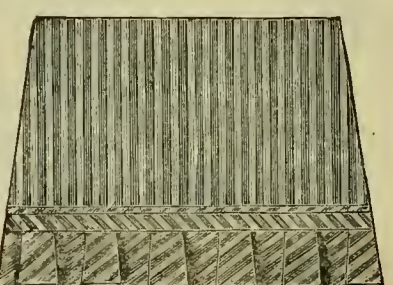
No. 7.—Made of Gray Mohair, embroidered with fancy-colored silk; suitable for seaside and mountain wear. Price, \$1.50.



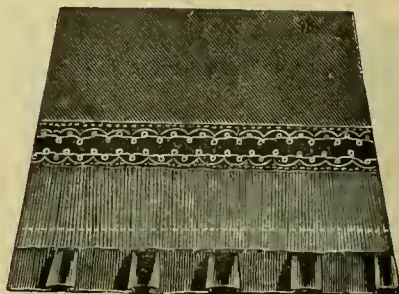
No. 8.—Made of Seersucker, with two pleated flounces; all the edges turned in and made on lock-stitch machine. Price, \$1.20.



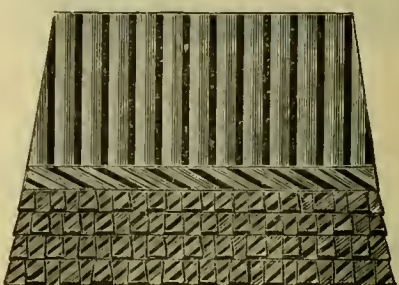
No. 9.—Made of Black Sateen, with two and three knife pleatings. Prices, \$1.25, 1.50, and \$1.75, also extra large sizes.



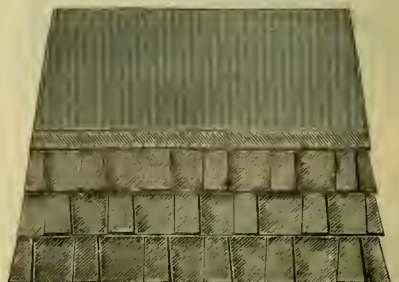
No. 10.—Summer Skirt, made of striped poplin; with box pleating. Price, 75c.



No. 11.—Made of black sateen; with knife pleating and Bryer stitching. Price, \$1.50.



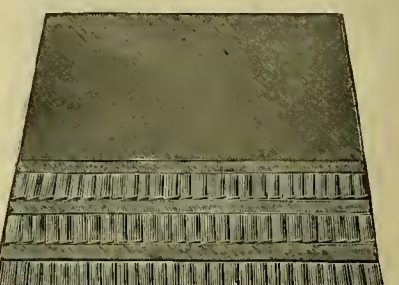
No. 12.—Made of latest styles of Mohair skirtings, in blue and red, black and gold, and other colors of stripes. Price, \$1.50.



No. 13.—Made of Pin-striped material, well put together and of full size. Price, \$1.00.



No. 14.—Made of blue and red striped Seersucker, with three full box pleatings; full size. Price, \$1.50.



No. 15.—Sea-grass Skirt. Embroidered in different shades. Price, \$1.50.



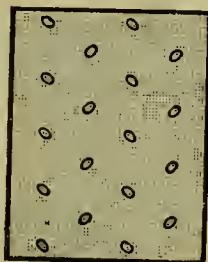
## MEN'S COLORED SHIRTS.



The following illustrations represent the patterns of some of our percale and chintz shirts.



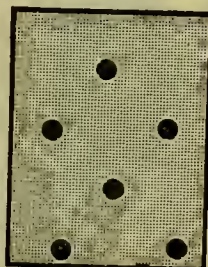
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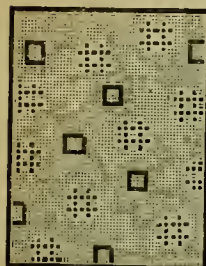
No. 2.



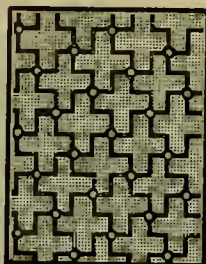
No. 3.



No. 4.



No. 5.



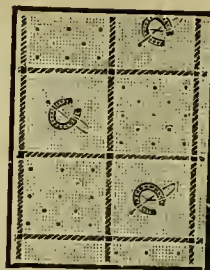
No. 6.



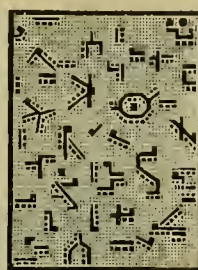
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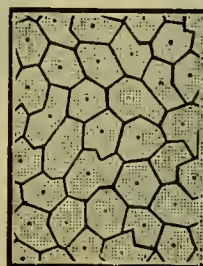
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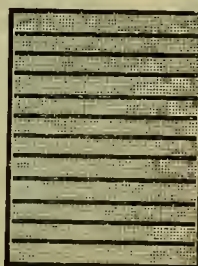
No. 9.



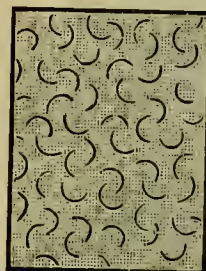
No. 10.



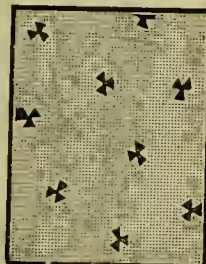
No. 11.



No. 12.



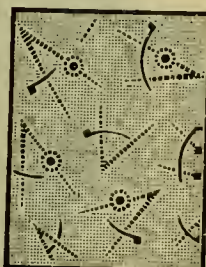
No. 13.



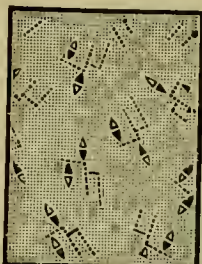
No. 14.



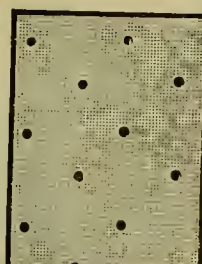
No. 15.



No. 16.



No. 17.



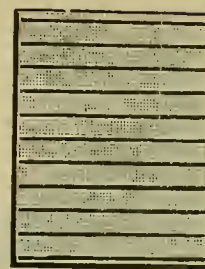
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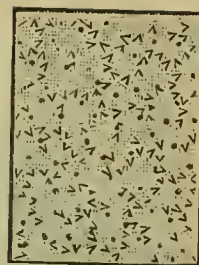
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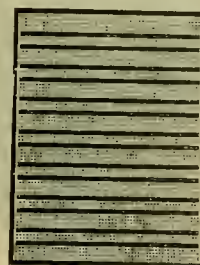
No. 20.



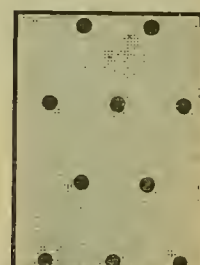
No. 21.



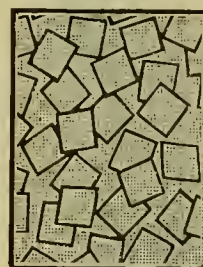
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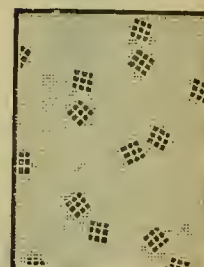
No. 23.



No. 24.



No. 25.



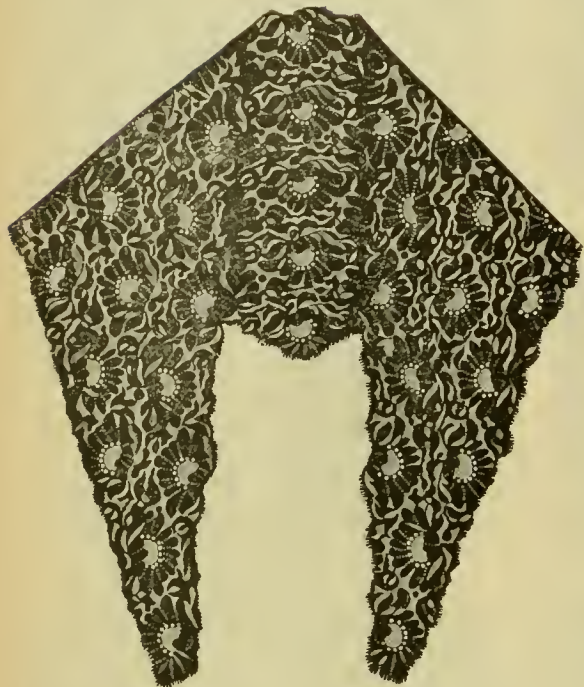
No. 26.

## DESCRIPTION OF ILLUSTRATIONS.

- No. 1.—Men's Percale Shirts; with 2 collars and 1 pair of cuffs. Sizes, 14 to 17; price, \$1.50.  
 No. 2.—Men's Percale Shirts; with 2 collars and 1 pair of cuffs. Sizes, 14 to 17; price, \$1.50.  
 No. 3.—Men's Percale Shirts; with 2 collars and 1 pair of cuffs. Sizes, 14 to 17; price, \$1.50.  
 No. 4.—Men's Percale Shirts; with 2 collars and 1 pair of cuffs. Sizes, 14 to 17; price, \$1.50.  
 No. 5.—Men's Percale Shirts; with 2 collars and 1 pair of cuffs. Sizes, 14 to 17; price, \$1.50.  
 No. 6.—Men's Percale Shirts; with 2 collars and 1 pair of cuffs. Sizes, 14 to 17; price, \$1.50.  
 No. 7.—Men's Percale Shirts; with 2 collars and 1 pair of cuffs. Sizes, 14 to 17; price, \$1.50.  
 No. 8.—Men's Percale Shirts; with 2 collars and 1 pair of cuffs. Sizes, 14 to 17; price, \$1.50.  
 No. 9.—Men's Percale Shirts; with 2 collars and 1 pair of cuffs. Sizes, 14 to 17; price, \$1.50.  
 No. 10.—Men's Percale Shirts; with 2 collars and 1 pair of cuffs. Sizes, 14 to 17; price, \$1.50.  
 No. 11.—Men's Percale Shirts; with 2 collars and 1 pair of cuffs. Sizes, 14 to 17; price, \$1.50.  
 No. 12.—Men's Percale Shirts; with 2 collars and 1 pair of cuffs. Sizes, 14 to 17; price, \$1.50.  
 No. 13.—Men's Percale Shirts; with 2 collars and 1 pair of cuffs. Sizes, 14 to 17; price, \$1.50.  
 No. 14.—Men's Chintz Shirts; with two collars. Sizes, 14 to 16½, price, \$1.00.  
 No. 15.—Men's Chintz Shirts; with two collars. Sizes, 14 to 16½, price, \$1.00.  
 No. 16.—Men's Chintz Shirts; with two collars. Sizes, 14 to 16½, price, \$1.00.  
 No. 17.—Men's Chintz Shirts; with two collars. Sizes, 14 to 16½, price, \$1.00.  
 No. 18.—Men's Chintz Shirts; with two collars. Sizes, 14 to 16½, price, \$1.00.  
 No. 19.—Men's Chintz Shirts; with 2 collars. \$1.  
 No. 20.—Men's Chintz Shirts; with 2 collars. \$1.  
 No. 21.—Men's Chintz Shirts; with 2 collars. \$1.  
 No. 22.—Men's Chintz Shirts; with 2 collars. \$1.  
 No. 23.—Men's Chintz Shirts; with 2 collars. \$1.  
 No. 24.—Men's Chintz Shirts; with 2 collars. \$1.  
 No. 25.—Men's Chintz Shirts; with 2 collars. \$1.  
 No. 26.—Men's Chintz Shirts; with 2 collars. \$1.



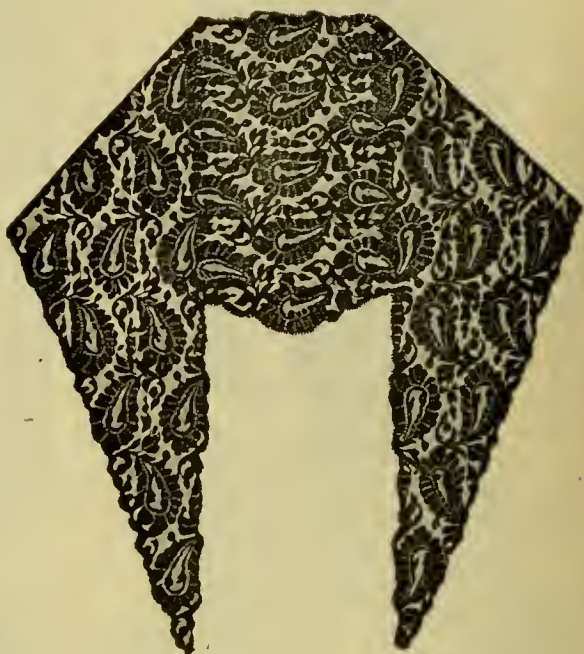
BLACK LACE FICHUS.



No. 1.—Ladies' Fichu, of black Spanish lace. Price, \$2.00.



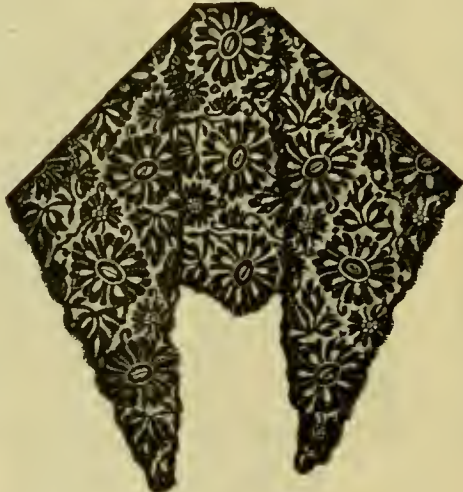
No. 4.—Ladies' Fichu, of black Chantilly lace. Price, \$2.00.



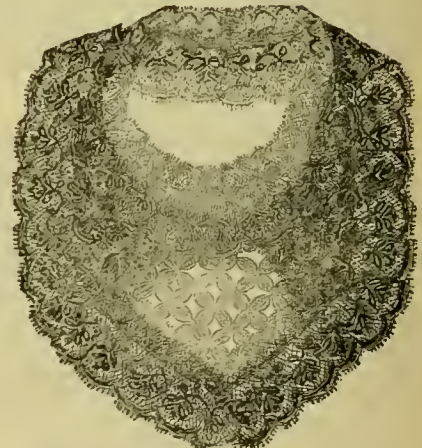
No. 7.—Ladies' Black Spanish Fichu. Price, \$3.00.



No. 2.—Ladies' Black Beaded Collar. Price, \$3.50.



No. 5.—Ladies' Fichu, of Spanish guipure lace. Price, \$1.37.



No. 8.—Real Duchesse Lace Gilet. Price, \$14.00.



No. 3.—Ladies' Fichu, of black Spanish lace. Price, \$1.75.



No. 6.—Ladies' Black Spanish Tie. Price, \$1.00.



No. 9.—Ladies' Black Spanish Fichu. Price, \$2.50.



## LADIES' MUSLIN UNDERWEAR.

All of this underwear is made with gussets, hand-made buttonholes, pearl buttons, felled seams, and of good materials only. The side-seams, hems, and bands are finished on the lock-stitch machine. Particular attention is given to every detail.

## CHEMISES.

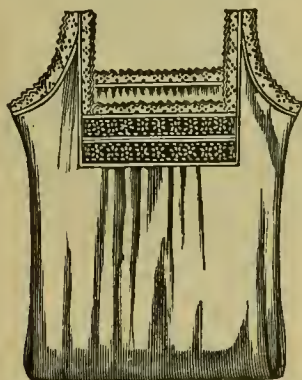
The following sizes are kept constantly in stock: 36, 38, 40, 42, 44, and 46-inch band. All 40 inches long, and of good width.



No. 1.—Chemise, with Cambric Ruffle and Embroidery; made of good muslin. Price, 50c.



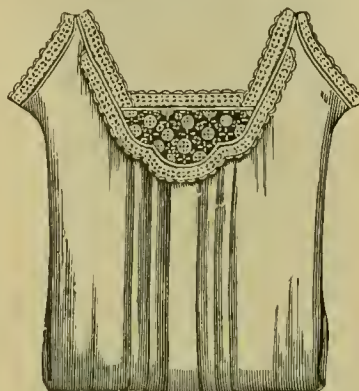
No. 2.—Chemise, with three rows of insertion and embroidery on neck and sleeves. Price, 55c.



No. 3.—Chemise, in Pompadour shape; two rows of insertion and fine edge around neck and sleeves. Price, 85c.



No. 4.—Chemise, in Pompadour shape, with inserting band. Price, 95c.



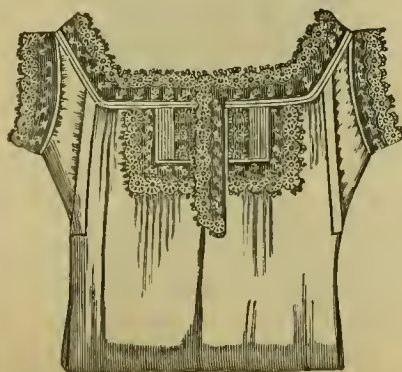
No. 5.—Chemise, with square neck, handsomely embroidered on front. Price, \$1.00.



No. 6.—Chemise, Cambric, with two rows of Torchon insertion in band. Price, \$1.65.



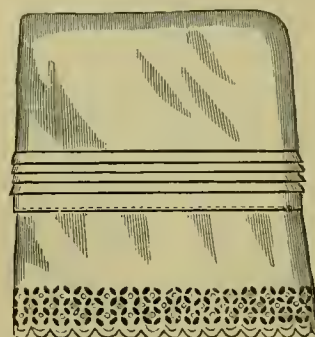
No. 7.—Chemise, trimmed in front with fine insertion and tucks. Price, \$1.65.



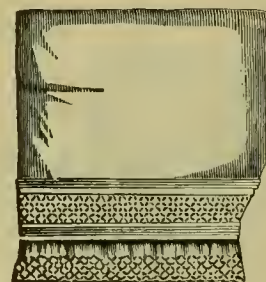
No. 8.—Chemise, trimmed with fine, new Guipure embroidery. Price, \$2.25.

## DRAWERS.

Lengths: 25, 27, 29, and 31 inches. The bands are large, with drawing-strings through.



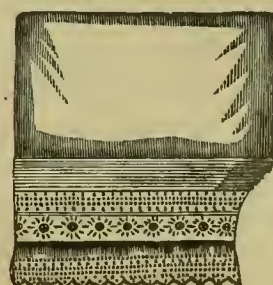
No. 9.—Drawers, with embroidered ruffle and tucks. Price, 60c.



No. 10.—Drawers, with Torchon lace, inserting, and edge. Price, 75c.



No. 11.—Drawers, with insertion, tucks, and embroidered ruffle. Price, 85c.

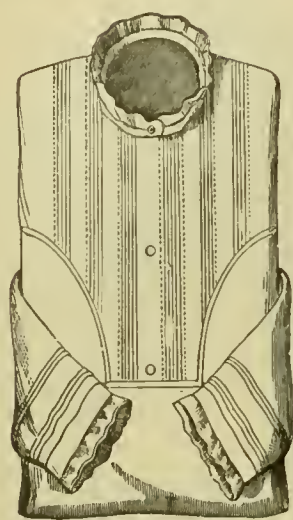


No. 12.—Drawers, with fine insertion, tucks, and embroidered ruffle. Price, \$1.15.

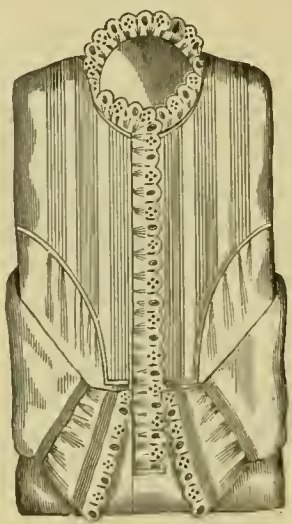


NIGHT DRESSES.

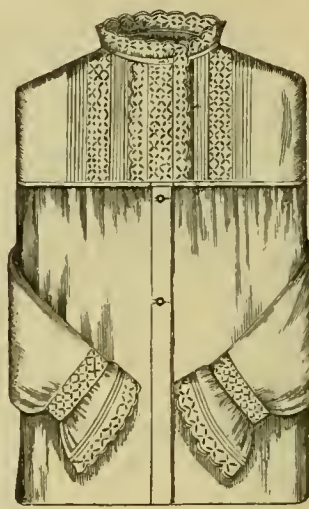
The following styles are kept constantly in stock: neck, 14, 15, and 16 inches; length of front, 54 inches. All are of good width.



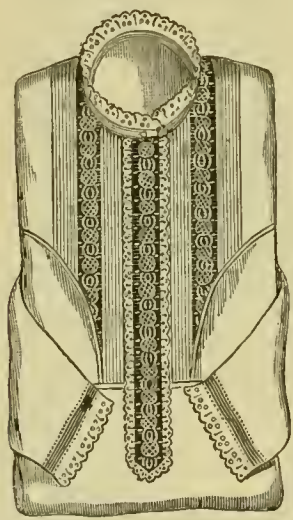
No. 13.—Night Dress, with tucked yoke and cambric ruffle around neck and sleeves. Price, 87c.



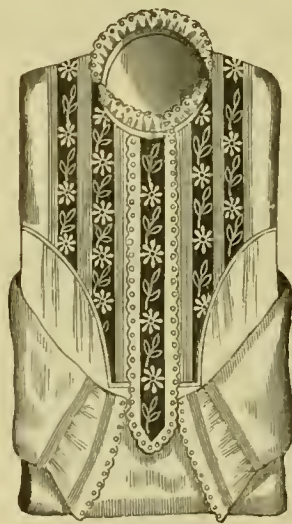
No. 16.—Night Dress, made of good muslin, with tucked yoke and embroidery on neck and sleeves. Price, \$1.25.



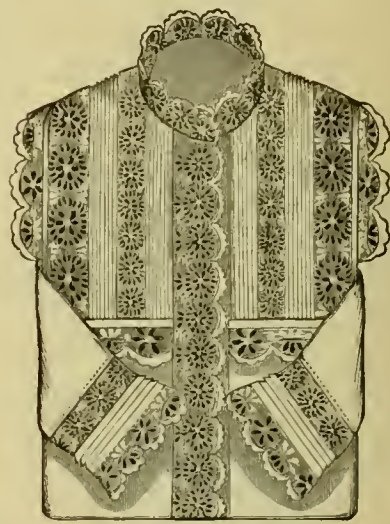
No. 19.—Night Dress, Mother Hubbard style, with yoke of embroidery and tucks. Price, \$1.65.



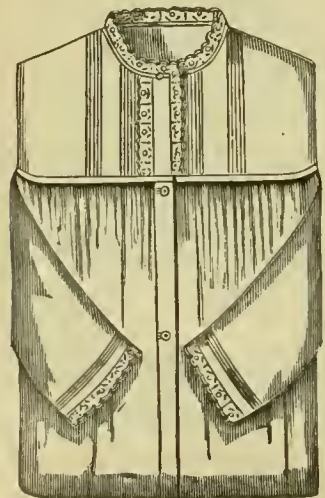
No. 14.—Night Dress, with three rows of insertion, and Hamburg edge around neck and sleeves. Price, \$1.00.



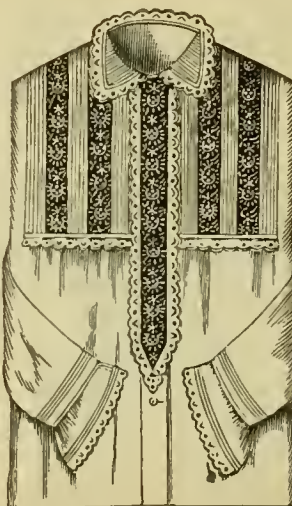
No. 17.—Night Dress, with five rows of insertion between tucks. Price, \$1.50.



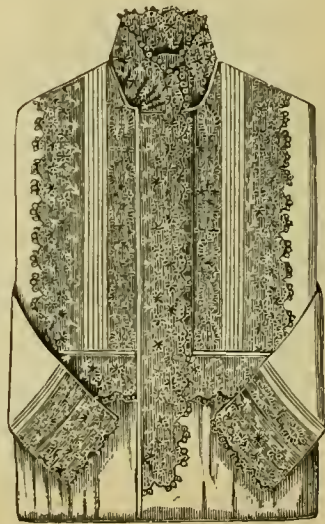
No. 20.—Night Dress, trimmed with fine inserting and embroidery. Price, \$2.75.



No. 15.—Night Dress, Mother Hubbard style, trimmed with Hamburg edge. Price, \$1.00.



No. 18.—Night Dress, Mother Hubbard style, with front and back of Torchon lace and tucks. Price, \$2.25.



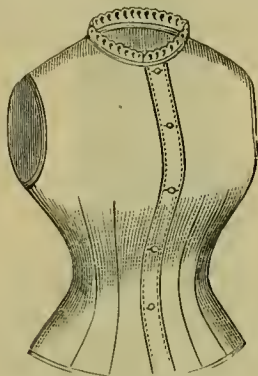
No. 21.—Night Dress, handsomely trimmed with Guipure embroidery. Price, \$2.85.



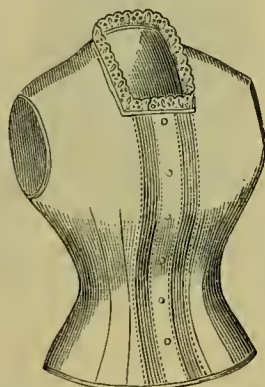
## LADIES' MUSLIN UNDERWEAR.

## CORSET COVER.

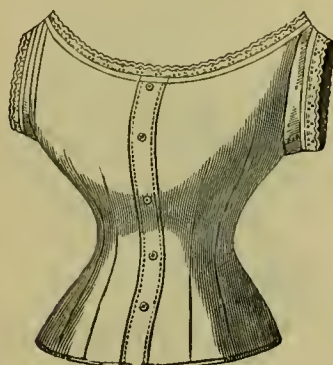
We keep constantly on hand the following sizes: 23 inches waist and 36 inches bust; 25 inches waist and 38 inches bust; 28 inches waist and 40 inches bust; 30 inches waist and 42 inches bust.



No. 22.—Corset Cover, plain, with embroidery on neck, 45c.



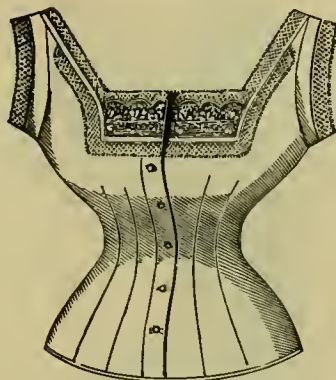
No. 23.—Corset Cover, with tucks down front, square neck, 60c.



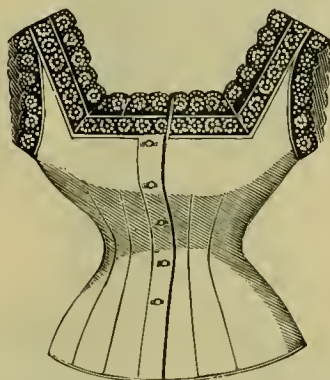
No. 24.—Corset Cover, low neck, trimmed with embroidery on neck and sleeves, 62c.



No. 25.—Corset Cover, with handsomely embroidered front and embroidered on neck, \$1.25.



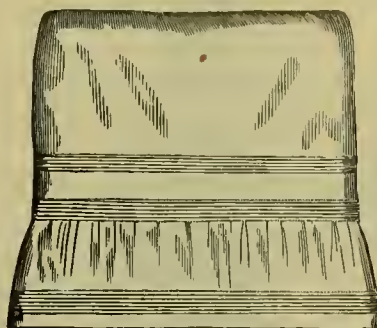
No. 26.—Corset Cover, Pompadour shape, with embroidered front, \$1.25.



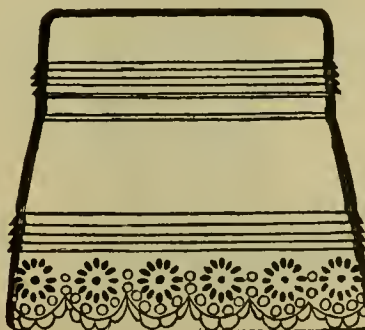
No. 27.—Corset Cover, square neck, handsomely trimmed with fine embroidery, \$1.95.

## SKIRTS.

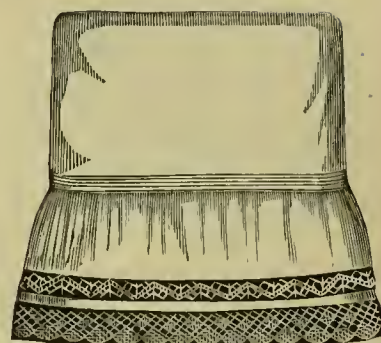
We keep the following sizes constantly on hand: 38, 40, and 42 inches; the same length back as front. All are warranted good shapes.



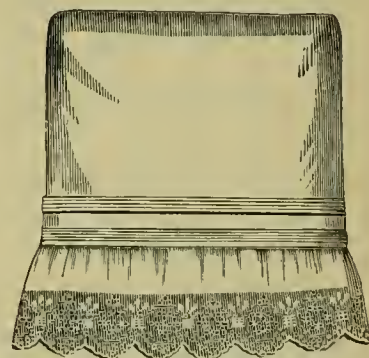
No. 28.—Walking Skirt, with tucked ruffle and tucks above, 75c.



No. 29.—Walking Skirt, with tucked ruffle, edged with embroidered tucks above, 95c.



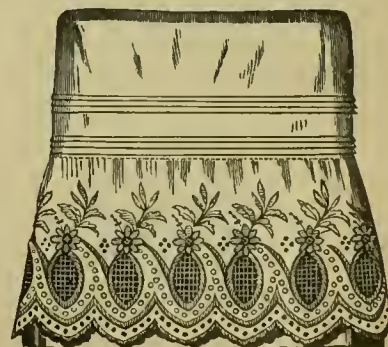
No. 30.—Walking Skirt, with insertion of torchon lace and edge, 98c.



No. 31.—Walking Skirt; with embroidered ruffle and two clusters of tucks above. Price, \$1.25.



No. 32.—Walking Skirt with deep embroidered ruffle and tucks, \$1.50.



No. 33.—Walking Skirt, with two embroidered ruffles in a cambric ruffle; and with clusters of tucks. Price, \$2.50.



## LINEN DEPARTMENT.

Turkish Towels, stripes and plain, 25c., 35c., 50c., 65c., 75c., \$1.00, and \$1.25.  
 White Turkish Towels, 36c., 40c., 50c., 65c., 75c., and 85c.  
 Huck Towels, 12¼c., 15c., 18c., 20c., 25c., 31c., 35c., 40c., 45c., 50c., 65c., and 75c.  
 Plain Fringe Damask Towel, 25c. and 31c.  
 Knotted Fringe Towels, 40c., 50c., 60c., 65c., 75c., 85c., \$1.00, 1.25, 1.50, 1.75, and \$2.00.  
 Bleached Table Linen, 60 inches wide, 50c., 65c., 75c., 85c., 87½c., \$1.00, 1.10, 1.25, and \$1.37½; 64 inches wide, \$1.25 and \$1.50; 66 inches wide, \$1.00, 1.10, 1.25, 1.35, and \$1.50; 72 inches wide, \$1.25, \$1.50, 1.75, 1.85, 2.00, 2.50, 2.75, 3.00, and \$4.00.  
 Table Cloth, 2½ yards long, with one dozen Napkins to match, \$5.00, 6.00, 7.50, 8.50, and \$10.00; 3 yards long, \$6.00, 7.50, 8.50, 10.00, 12.00, 15.00, 18.00, 20.00, 22.00, and \$25.00; 4 yards long, \$14.00, 15.00, 18.00, 20.00, 22.00, 25.00, 28.00, 30.00, and \$36.00.  
 Lunch Cloths, 2½ yards long, with one dozen Napkins included, \$7.50, 8.50, and \$10.00 per set; 3 yards long, \$7.50, 8.50, 10.00, and \$12.00.  
 Best Turkey Red Cloth, 5-4, 75c.; 6-4, \$1.25; 7-4, \$1.85; 9-4, \$2.75; 8-10, \$3.50; 8-12, \$4.25; 8-14, \$5.00; 8-16, \$6.00. Napkins to match, \$1.00, 1.25, and \$1.75 per dozen.  
 Embroidered Cloth Piano Covers, full 3 yards long and 2 wide, \$3.50, 4.50, 5.00, 6.50, 7.50, 8.00, 9.00, 10.00, 12.00, and \$15.00. In maroon, burgundy, green, and crimson.  
 Pillow Case and Bolster Linen, 40 inches wide, 40c., 45c., 50c., 65c., 75c., 85c., and \$1.00; 45 inches wide, 50c., 65c., 75c., 85c., and \$1.00; 50 inches wide, 75c., 85c., \$1.00, \$1.10, 1.12½, and \$1.25.  
 Linen Sheet, 80 inches wide, 75c., 85c., \$1.00, and \$1.10; 90 inches wide, 75c., 85c., \$1.10, 1.15, 1.25, 1.40, 1.50, 1.75, and \$1.85; 100 inches wide, \$1.00, 1.45, and \$1.85.  
 Bleached Napkins, 5-8 size, per dozen, \$1.15, 1.25, 1.50, 1.65, 1.95, 2.00, 2.25, 2.50, 3.00, 3.50, 4.00, 5.00, and \$6.00; 3-4 size, \$2.50, 3.00, 3.50, 4.00, 4.25, 5.00, 6.50, 7.50, 8.50, and \$10.00; 5-8 size, cream, \$1.45, 1.65, 1.75, 2.00, 2.50, 2.75, and \$3.00.  
 Raw-Silk Table Covers, 6-4, \$4.00 to \$6.00; 7-5, \$8.50 to \$15.00; 8-4, \$7.00, 8.00 to \$11.00; 8-10, \$9.00 to \$14.00; 8-12, \$12.00 to \$26.50.  
 Jute Table Covers, in new and novel designs, 4-4, 6-4, 7-4, 8-4, 8-10, and 8-12.  
 Butchers' Linen, 36 inches wide, 25c., 28c., and 31c.; 40 inches wide, 35c., 37½c., 40c., 45c., and 50c.; 45 inches wide, 37½c. and 55c. per yard.  
 Linen Crumb Cloths, best goods made, 10-4, \$2.00; 10-12, \$2.50; 10-14, \$2.75; 10-16, \$3.25; 12-4, \$3.00; 12-14, \$3.50; 12-16, \$4.00; 12-18, \$4.50; and 12-20, \$5.00.  
 Crashes, 7c., 8c., 9c., 10c., 12½c., and 14c. per yard.  
 Roller Toweling, 14c., 17c., 20c., and 22c. per yard.  
 Glass Linen, 12½c., 14c., 16c., 17c., 18c., 20c., 22c., 25c., and 31c. per yard.  
 Linen Stair Damask, 14 inches wide, 12c.; 16 inches wide, 14c.; 18 inches wide, 16c.; 20 inches wide, 18c.; 22 inches wide, 20c.; 24 inches wide, 22c.; 27 inches wide, 25c.; 39 inches wide, 33c. per yard.  
 Linen Stair Drill, 14 inches wide, 18c.; 16 inches wide, 18c.; 18 inches wide, 20c.; 20 inches wide, 25c.; 22 inches wide, 28c.; 24 inches wide, 31c.; and 27 inches wide, 37½c. per yard.  
 Plain White Shirting Linen, 36 inches wide, 25c., 28c., 31c., 37½c., 40c., 45c., 50c., 60c., 70c., 75c., 85c., and \$1.00 per yard.  
 Cotton Diaper, piece of 10 yards, 18 inches wide, 85c., 20 inches wide, 90c., 22 inches wide, \$1.00, 24 inches wide, \$1.10, and 27 inches wide, \$2.25.  
 Linen Diaper, piece of 10 yards, 19 inches wide, \$1.00, 1.23, 1.37½, 1.50, 1.65, and \$2.00; 20 inches wide, \$1.65, 1.75, and \$2.00; 22 inches wide, \$1.75, 1.85, 2.00, 2.25, 2.50, 2.75, 3.00, 3.50, and \$4.00; 24 inches wide, \$2.75, 3.00, 3.25, 3.75, and \$4.00.  
 Turkey Red Table Cloths; in various patterns 58 inches wide. Price, 75c. per yard.

## LADIES' WRAPS.



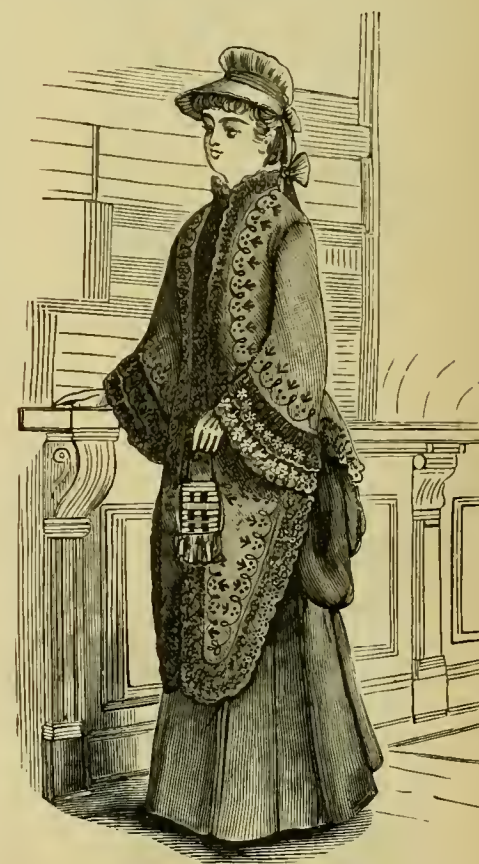
No. 1.—Ladies' Silk Dolman; of ottoman silk; trimmed with passementerie, and a fine quality of Spanish lace. Price, \$50.00.



No. 2.—Ladies' Silk Dolman; of gros-grain silk; trimmed with passementerie, without jet, and with Spanish lace, double box-pleat in the back. Price, \$60.00.



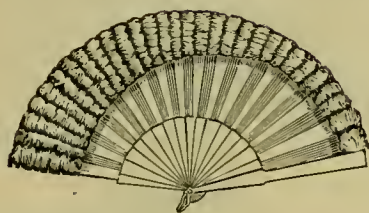
No. 3.—Ladies' Ulster; of Jersey or stockinette, in black; made close-fitting, with a Capuchin hood. Prices, \$16.00 to \$23.00.



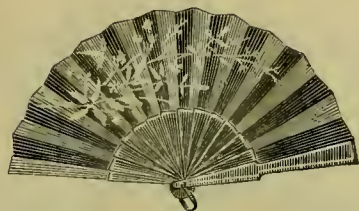
No. 4.—Ladies' Silk Dolman; of gros-grain silk; trimmed with passementerie, without beads, and with Spanish lace. A very comfortable wrap. Price, \$31.00.



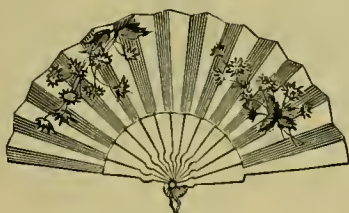
## FAN DEPARTMENT.



No. 1.—Feather Top Satin Fan. In all colors. Price, \$1.00.



No. 2.—Red Satin Fan; hand-painted; with ebonized sticks. Price, \$1.00.



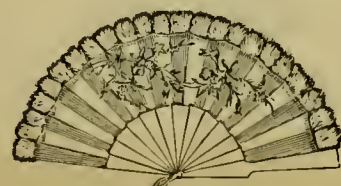
No. 3.—White Satin Fan; hand-painted; with ivory sticks. Price, \$2.25.



No. 4.—Black Satin Mourning Fan; with hand-painting in white. Price, \$1.50.



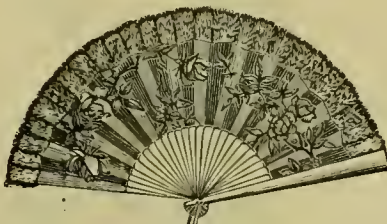
No. 5.—Satin Fan; hand-painted; with feather top and ivory sticks; in all colors. Price, \$1.25.



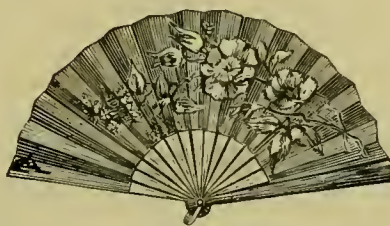
No. 6.—White Satin Fan; hand-painted; with feather top and ivory sticks. Price, \$3.00.



No. 7.—Fine Japanese Fan; with ebonized sticks. In all colors. Price, \$1.00.



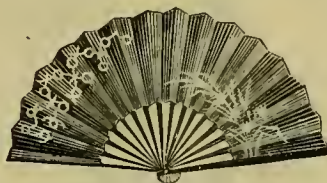
No. 8.—Cretonne Fan; with cream color feather top, and white sticks. Price, \$1.50.



No. 9.—Black Satin Fan; hand-painted; with ebonized sticks; 14½ inches long. Price, \$3.25.



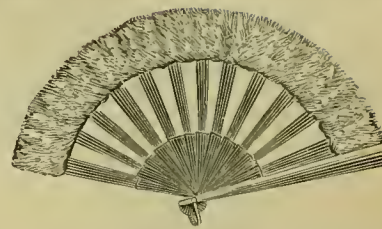
No. 10.—Japanese Fan; with drawings of birds; in all colors. Price, 45c.



No. 11.—Japanese Fan; in all colors; with black sticks. Price, 16c.



No. 12.—Child's Japanese Fan; with black sticks. Price, 8c.



No. 13.—Feather Top Satin Fan; in all colors with pine sticks. Price, \$3.00.



No. 14.—Cretonne Fan; with beautiful pattern; and plain sticks. Price, 37c.



No. 15.—Cretonne Fan; with gay flowers on olive ground; black sticks. Price, 60c.



No. 16.—Japanese Fan; with inlaid bone stick. Price, 25c.



No. 17.—Colored Foulard Fan; in different patterns; with light or dark carved stick. Price, 50c.



No. 18.—White Satin Fan; hand-painted; with ivory sticks. Price, \$1.00.



## CHILDREN'S SUITS.



No. 1.—Misses' Suit, in three pieces, skirt, overskirt, and basque; of linen d' Inde, trimmed with Swiss embroidery; with two ruffles on the skirt, and one each on the overskirt and basque; a ruffle of embroidery at the neck and sleeves, and finished with bows of ribbon. Sizes, 12, 14, and 16 years. Prices, \$11.25, 11.50, and \$12.00.



No. 2.—Misses' Dress, in one piece; made of French Nainsook; with shirred waist and embroidered skirt; the yoke is of tucks and inserting; the neck is finished with a narrow ruffle of embroidery; the waist is finished with a band of inserting and narrow embroidery, with sash ends at the back. Sizes, 6, 8, and 10 years. Prices, \$8.75, 9.25, and \$9.75.



No. 3.—Misses' One-piece Suit; made of linen d' Inde, trimmed with French bands; with the yoke and box-pleated waist; two ruffles on the skirt; with bows of ribbon on the shirred waist. Sizes, 6, 8, and 10 years. Prices \$6.50, 7.00, and \$7.50.



No. 4.—Misses' One-piece Suit; made of small check Scotch zephyr cloth, pink or blue; trimmed with embroidery; the waist of three box-pleats, with inserting between; double pleated skirt, the upper one trimmed with embroidery; the large round collar and cuffs also so trimmed. Sizes, 3 to 10 years. Prices, \$4.50 to \$6.00.



No. 5.—Misses' Shirred Slip, of Scotch zephyr, in pink or blue; to be worn with white guimpe. Shirred at the neck and waist; the bottom of skirt trimmed with embroidery. Sizes, 2 to 6 years. Prices, \$3.90 to \$5.00.

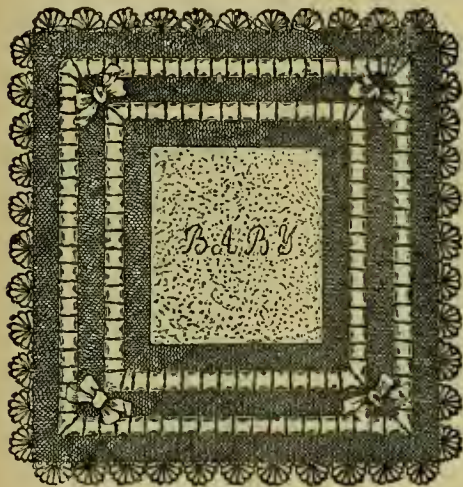


No. 6.—Misses' One-piece Suit, in the Greenaway style; made of cambric; trimmed with embroidery; the yoke is formed of tucks and inserting; full waist with inserting belt; the skirt has a ruffle of embroidering headed with tucks and inserting. Sizes, 4, 5, and 6 years. Prices, \$3.85, 4.00, and \$4.25.



# ART NEEDLEWORK

We desire to call attention to our Art Needlework Department, which is most thoroughly equipped throughout. A large and varied assortment of embroidery designs is kept constantly on hand, from which selections can be made. Or, if something different is desired, we are prepared with the necessary skill and intelligence to produce just the design wanted. We are prepared to stamp designs or embroidery on all kinds of material. Also, to mark with indelible ink on linen or other white fabrics.



Child's Hand-knit Carriage Afghan; trimmed with satin ribbon and bows. Price, \$9.00.

**KNITTED GOODS.**—Ladies' Leggings, 75c. to \$1.50 per pair. Steamers Sleighing Caps, \$1.87 each. Clouds, from 50c. to \$2.50 each. Infants' Caps, 50c. to \$3.75 each. Sacques, from 50c. to \$2.75 each. Socks, from 15c. to 75c. per pair. Drawers, from \$1 to \$1.87 per pair. Leggings, from 50c. to \$1.00 per pair. Mitts, from 25c. to 75c. per pair. Shirts, hand-knit Saxony wool; from 75c. to \$1.65 each. Shirts, woven, from 65c. to \$1.00 each. Hand-knit Carriage Afghans, from \$2.00 to \$12.00 each. White Flannel Afghan, with hand embroidery, from \$8.00 to \$25.00 each.

School Girls' Caps, from 50c. to \$1.25 each. Misses, Fine Caps, from \$1.25 to \$3.00 each. Heavy sacques, from \$1.25 to \$3.00 each.

**JAVA CANVAS.**—White Cotton, 18 inches wide, at 18c. per yard; 23 inches, at 40c., 27 inches at 45c., and 36 inches, at 60c. Linen, 18 inches wide, at 50c. per yard. Colored linen, 18 inches wide, at 50c. per yard. Colored Cotton, 18 inches wide, at 25c. per yard. Red and blue, 18 inches wide, at 50c. per yard. All wool, 18 inches wide, at 75c. per yard.

**HONEYCOMB CANVAS.**—White, 18 inches wide, at 40c. per yard, 23 inches at 45c., 27 inches at 50c. Colored, 18 inches wide, at 30c. per yard.

**AIDA CANVAS.**—White, 18 inches wide, at 40c. per yard. Linen, 18 inches wide, at 40c. per yard, 23 inches at 65c., 36 inches at 85c. Panama, 18 inches wide, at 60c. per yard.

Burlap, 18 inches wide, at 25c. per yard, 27 inches at 32c. and 55c. Aida Burlap, 27 inches wide, at 75c. per yard.

Momie Cloth, 18 inches wide, 50c. per yard, 23 inches, 65c., 27 inches, 75c., 36 inches, \$1.00, and 54 inches, \$1.75.

Peru Cloth, 18 inches, 50c. per yard.

Satine, all colors, 50 inches wide, all wool, \$3.50 per yard; cotton, \$2.50 per yard.

Plush, 24 inches wide, \$3.25 per yard; plush band, 13 inches, \$1.75, 9 inches, \$1.45, 6 inches \$1.15, 5 inches, 95c., 4 inches, 89c. Cut any width, prices according to width.

Cords, silk, from 3c. to 18c. per yard, chenille, from 10c. to 25c. per yard, heavy chenille, from 6c. to 30c. per yard.

Tassels, silk, from 10c. to 25c. per pair, silk sofa pillow, 75c. per pair, chenille, 9c. each, crewel 22c. per dozen, crescent, 45c. per dozen.

Cord and Tassel, for sofa pillow, \$2.50 per set.

Ornaments: Silk acorns, small size, 50c., large size, \$1.00 per dozen. Plush balls, small size, 35c., medium, 50c., large, \$1.00 per dozen; large double plush balls, \$1.50 per dozen. Thistles, \$1.25 per dozen.

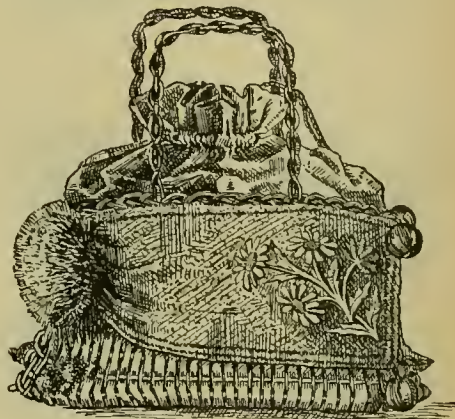
Baskets: Work, 25c. to \$3.50, scrap, 25c. to \$5.00, wall, 50c. to \$2.00, shopping, 35c. to 85c., hairpin, 8c. to 75c., knitting, 37c. to 75c., cap, 75c. to \$1.50, lunch, 25c. to \$1.50, whisk-holders, 5c. to 35c., bamboo frames, 90c. to \$1.25, paper-rack frames, \$2.00, whisk-holder and towel-rack combined, \$2.50.

Trimmed Baskets: Work, \$2.50 to \$10.00, scrap, \$2.25 to \$18.00, shopping, \$1.00 to \$5.75, wall, \$1.25 to \$6.00 hairpin, 75c. to \$2.75.

Tapestry: Screens, \$2.50 to \$10.00, sofa cushions 90c. to \$12.00, slippers, 75c. to \$7.50, towel-racks, 75c. to \$5.00, pin cushions, 25c. to \$2.50, brackets, \$1.00 to \$4.00, slipper cases.



Table Scarf, half-finished, with materials to finish on satin; embroidered with plain silk with crewels and silk tassels. Size,  $\frac{5}{8} \times 1\frac{1}{2}$  yards. Price, \$15.00.



Shopping Basket, large size, of splint, trimmed with plush and pompons; and lined with satin; with sprig of embroidery in corner of plush, \$5.

Commenced work, with materials to finish: Tidies, 75c. to \$6.00, sofa cushions, \$2.50 to \$15.00, towel racks, 75c. to \$4.50, table covers, square, \$5.00 to \$25.00, table covers, scarf, \$3.00 to \$15.00, bracket covers, \$1.50 to \$6.75, foot rest, \$2.00 to \$8.00, bureau covers, \$3.75 to \$12.00, piano covers, scarf, \$5.00 to \$20.00, screens, \$4.00 to \$35.00, toilet cushion and bottles, \$5.00 to \$10.00.

Zephyrs: Black and white, 9c. a lap, 18c. per ounce, full weight, \$1.44 for 16 laps, \$2.88 per pound, full weight. Colors, 10c. a lap, 20c. per ounce, \$3.00 per pound, full weight. German-town wool, 12c. per ounce, \$1.85 per pound, all colors. same price.

Yarns: Cashmere, 25c. per hank, \$1.90 per pound, all colors. Spanish knitting, 25c. per hank, \$1.50 per pound. Common stocking, 18c. per hank, \$1.40 per pound. Saxony, black and white, 9c. a lap, 18c. an ounce, \$2.88 per pound, full weight, colors, 10c. a lap, 20c. an ounce, \$3.00 per pound, full weight.

Shetland Wool, 11c. a lap, \$1.50 per pound of 12 ounces, colors, 12c. a lap, \$1.75 per pound. Shetland Floss, 11c. an ounce, \$1.75 per pound, all colors, 12 oz. to the pound.

Heminway Silks, 40c. a ball. Embroidery, 2c. to skein, 87½c. per ounce. Floss, 5c. a skein, 90c. an ounce. Shaded silk, 3c. per skein. Purse twist, 40c. a spool.

Embroidery Silk, on spools, ⅛ ounce, 12c., ¼ ounce, 20c., ½ ounce, 40c., and 1 ounce, 80c. Embroidery Chenille, 5c. a skein, 50c. per dozen.

Arrasene Silk, 7c. per skein, 75c. per dozen. Worsted, 5c. per skein, 50c. per dozen.

Silk-Finished Linen Floss, 5c. per skein, 50c. per dozen.

Crewel Silk, 5c. per skein.

Tinsel, 4c. per yard, 25c. per ball.

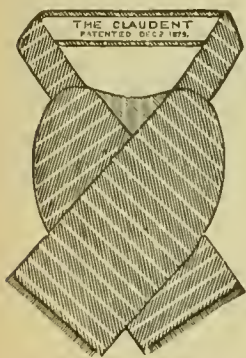
Tinsel Horse-Chestnuts and Acorns, used for applique, 20c. each.

Silk flowers and figures for applique, from 6c. to \$3.50 each.

STAMPING and DESIGNING done to order. Lessons given in all kinds of embroidery, 75c. per hour.



## NECKWEAR.



No. 1.



No. 6.



No. 2.



No. 7.



No. 3.



No. 8.



No. 4.



No. 5.



No. 9.

## DESCRIPTION OF THE ILLUSTRATIONS.

No. 1.—Claudent-shape scarf, plain colors or fancy designs. Price, 50c.

No. 2.—Youth's Scarf, silk or satin, in plain colors or fancy designs. Price, 90c.

No. 3.—Tie Bows, in plain silk, 15c. In fancy colors, 12½c.

No. 4.—Satin Bow, in fancy designs and plain colors, 15c. A smaller size, 10c.

No. 5.—Satin Bow, in fancy colors, or same shape in black silk. Price, 25c.

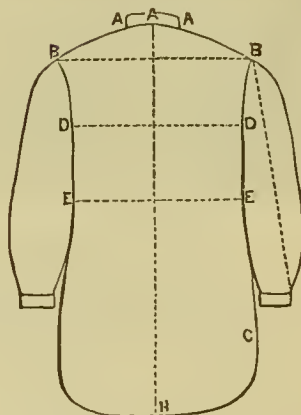
No. 6.—"Teck" black silk or satin. Price, 50c.

No. 7.—"Progress" Scarf, silk or satin, in plain colors or fancy designs. Price, \$1.00.

No. 8.—"Santley" bow, in black silk, 20c. Fine black or white satin, 40c.

No. 9.—Satin bows, in fancy designs. Price, 25c.

## WHITE SHIRTS.



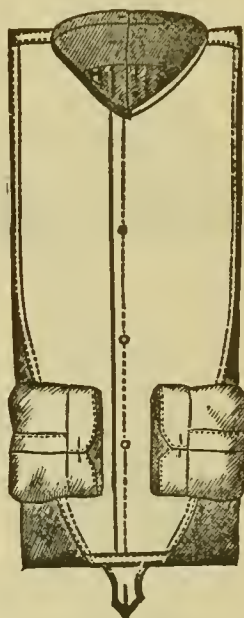
## RULES FOR MEASURING.

- 1.—Around the bare neck at the collar-band seam, A A A.
- 2.—From shoulder-point to shoulder-point across the back, B B.
- 3.—Length of sleeve, from shoulder-point to knuckle, with arm hanging straight down, B C.
- 4.—Around the chest under the arms, and under the waistcoat, D D.
- 5.—Around the waist, under the waistcoat, E E.
- 6.—Length of bosom, from shoulder-seam, A F.

IT IS BELIEVED that we have the best facilities for making white shirts, and making them correctly, of any house in the trade.

The most artistic shirt-cutter in Philadelphia is in charge of our factory, and personally superintends all measures in the order department.

Unlike most stock shirts which are gotten up cheaply, ours are made to fit well; and the lowest grade has precisely the same order of workmanship, cut, and finish, as the highest, the difference being in the material only. We make three popular grades:



The Favorite, unlaundried, 88c.; laundried, \$1.00.

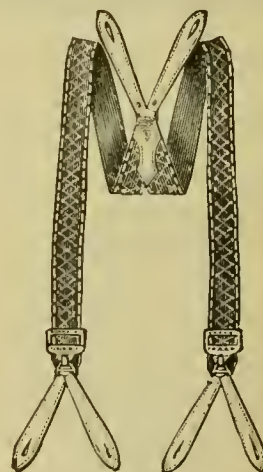
The Standard, unlaundried, \$1.00; laundried, \$1.25.

The Custom Made, unlaundried, \$1.25; laundried, \$1.50.

- 8.—Length, A H.
- 9.—Around hand at knuckles, C C.
- 9.—To open in front or back, or both?
- 10.—Bosom plain or pleated?
- 11.—Bosom with buttons, stud-holes, or eyelet holes?
- 12.—Buttons or stud-holes at neck?
- 13.—Collar attached?
- 14.—Cuffs attached?
- 15.—Are you round-shouldered?
- 16.—Are you square-shouldered?
- 17.—Are you sloping-shouldered?

## SUSPENDERS.

In suspenders we have a full assortment of all the varieties made. The prices range from 20c. per pair to \$3.75 per pair.



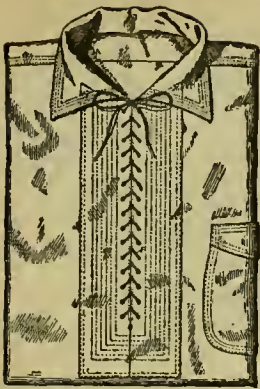
Guyot or French Suspenders, our own direct importation, at 35c. per pair.

## GARTERS.

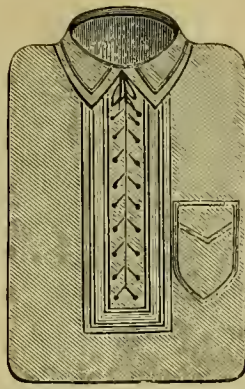


Boston Garters, in cotton, at 18c. per pair; or in silk put up in separate box, at 50c. per pair.

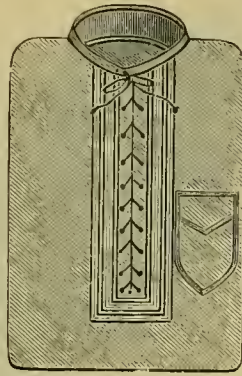




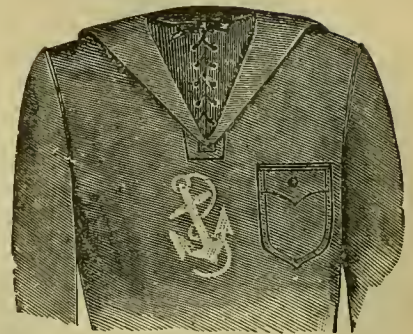
No. 1.—Blue Bicycle Shirts, boys' and youths', single and double breasted, laced; sizes, 12½ to 14; prices, \$1.75 to \$2.25. Fancy cloth, laced, white and all colors, at \$3.00.



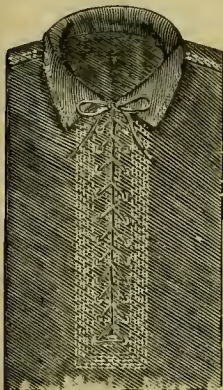
No. 5.—Patent Electric Shirt, with reversible collar, can be worn with collar or not, as desired. Price, \$2.50.



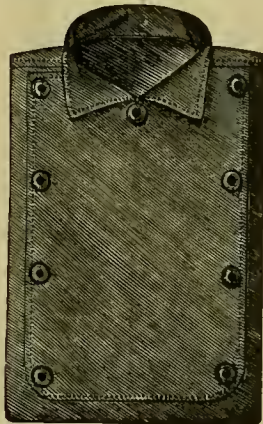
No. 7.—Patent Electric Shirt, with reversible collar. It can be worn with collar or not, as desired. Price, \$2.50.



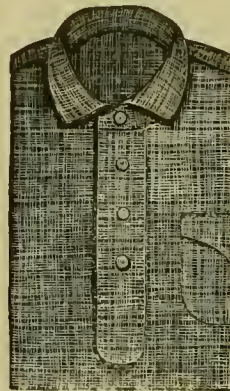
No. 9.—Men's Blue Flannel Shirts, \$1.75, 2.25, and \$3.50. Boys' blue flannel shirts, at \$1.50 and \$2.00. Men's colored flannel tourists' shirts, with or without collars, at \$2.85.



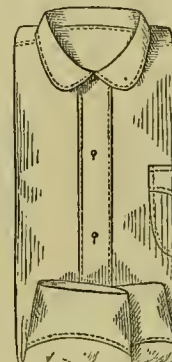
No. 2.—Men's Blue Bicycle Laced Shirts, at \$2.50, fancy cloth laced, at \$3.00. Boys' and youths' blue bicycle laced shirts, all sizes, at \$1.75, 2.00, and \$2.25.



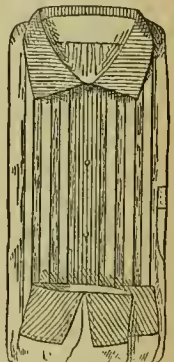
No. 6.—Men's Blue Shirts, single and double breasted, all sizes. Prices, \$1.50 up to \$3.50. Boys' and youths' blue shirts, single and double breasted, all sizes. Prices, \$1.50, to \$2.00.



No. 8.—Men's French Plaid shirts. Price, \$3.50. English flannel, light shades, price, \$3.75.



No. 10.—Night Shirt of best brand Wamsutta muslin; French coat sleeve, double-stitched, and side pocket. Price, \$1.00.



No. 11.—French Night shirt of French Percale, with fancy collars and cuffs, and pleated front. Price, \$2.00 and \$2.50.



No. 3.—Men's English Bicycle Hose, in black, navy-blue, red, and bright blue. Price, \$1.50 per pair.



Open.



Closed.

No. 4.—Non-separable Collar Button, of best rolled gold. Price, 20c. each.

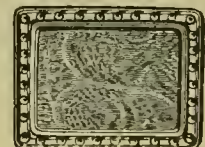


#### ELASTICS.



No. 12.—Sleeve Elastics, in cotton, at 9c. per pair; or in silk, at 15c.

#### SLEEVE BUTTONS.

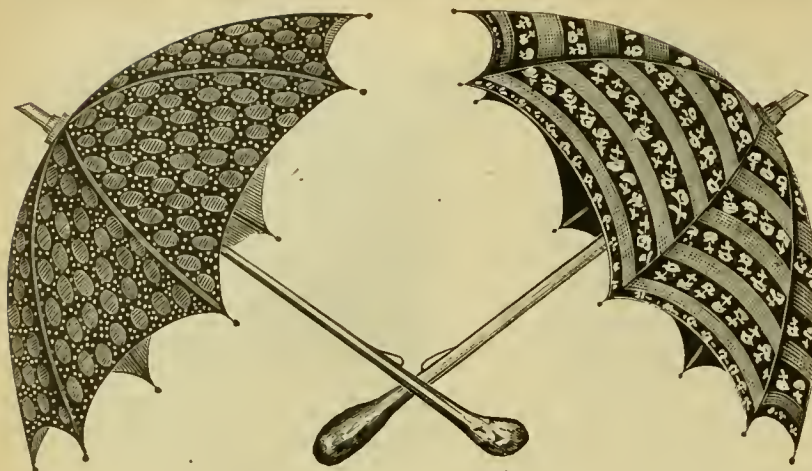


No. 13.—Non-separable sleeve buttons, oblong shape, of best rolled gold, with agate, gold stone, or pearl tops. Price, 85c. per pair.



No. 14.—Non-separable sleeve buttons, round shape, of best rolled gold, with agate, gold stone, or pearl tops. Price, 75c. per pair.





## PARASOLS.

- No. 1.—Handsome Parasol of India Satin Brocade, in all colors, with a rose quilling, finished in Spanish guipure lace, handsomely carved rosewood handle and top. Price, \$25.00.
- No. 2.—Handsome Parasol, in satin, in three colors, white, garnet, and black, embroidered wreath of pansies, with rose quilling and Spanish guipure, in olive rose and boxwood handles and tops to match. Price, \$22.00.
- No. 3.—Elegant Parasol, of Brocaded Ottoman; in all the new colors. This parasol is called the Boulevard. With and without ruffles, trimmed with Spanish lace; choicest handles. Prices, \$12.50 and \$14.50.
- No. 4.—Parasol, of Brocaded Ottoman, with a garnet ground, with antique pattern of brocade; rose quilling and Spanish lace, with a variety of handles and tops. Price, \$15.00.
- No. 5.—Parasol, of Black India Silk, 20-inch, 10-rib, paragon frame, with Spanish lace, and a variety of handles. Price, \$10.00.
- No. 6.—Black Satin Parasol, trimmed with Spanish lace, 20-inch, 10-rib, paragon frame, lined with black, cardinal, blue, pink, gold, garnet, and all the new shades, with fancy natural handles and tops. Price, \$7.50.
- No. 7.—Black Satin Parasols, trimmed in both Spanish and guipure lace, 20-inch, 8-rib, paragon frame, terra-cotta, and all the new shades of silk. Price, \$6.00.
- No. 8.—Black Satin Parasol, extra quality, 20 inches; with Spanish lace, lined with cardinal, garnet, black, blue, gold, ecru, pink, terra-cotta, crushed raspberry, and all other new shades, with a very large assortment of natural handles and tops. Price, \$5.00.
- No. 9.—Black Satin Parasol, in 20 inches; trimmed with Spanish lace, with cardinal, gold, blue, pink, and black linings. Price, \$4.00.
- No. 10.—Black Satin Parasol, in 18 inches; trimmed in Spanish lace, with black, cardinal, gold, blue, pink, and ecru linings. Prices, \$3.50 and \$3.75.
- No. 11.—Special Parasol, in black, blue, myrtle, cardinal, and garnet satin; lined with terra-cotta, black, blue, pink, cardinal, garnet, white, and ecru. This is a straight edge parasol, with 10 ribs, and called the Coacher. Price, \$5.00.
- No. 12.—Plain Black Satin Parasol, in 20 inches, with pinked edge, lined in black, blue, pink, and cardinal, with English natural stick. Price, \$5.50.
- No. 13.—Parasol, of Plain Black Ottoman silk, in 18 and 20 inch, partly covered with crepe. Prices, \$8.50 and \$9.50.
- No. 14.—Parasol, of Plain Black Levantine silk, lined with black, white, cardinal, pink, and blue. Price, \$4.25.
- No. 15.—Parasol of Plain Black Gros-Grain silk, with black lining, and ebony handles and sticks. Price, \$4.50.
- No. 16.—Parasols, 22 inch, lined in blue, ecru, cream, wine, and cardinal; with fine English sticks. Price, \$5.00.
- No. 17.—Pongee Parasols, 20-inch, with 10 ribs, lined in cream, blue, ecru, white, cardinal, and pink; with the newest designs in handles. Price, \$5.50.

No. 18.—Parasols of plain satin, 22 inch, in cardinal, garnet, marine-blue, and bronze; unlined, with fine bamboo handles. Price, \$3.00.

No. 19.—Parasol of plain silk, 18 and 20 inches, with black, blue, gold, wine, and cardinal lining. Prices, \$2.50 and \$3.00.

No. 20.—New style of Parasol of black Oriental silk, embroidered, with linings and lace to match, in all

colors. Price, \$10.00.

We have a large variety of children's parasols, in all colors and styles, ranging from 50c. to \$2.50 in prices.

We have also a large variety of seaside and mountain parasols.

## SUN UMBRELLAS.

Twilled Silk Sun Umbrella; 22 and 24 inches, with natural wood sticks and both hook and straight handles. Prices, \$1.25 and \$1.50. Same, with horn handles, prices, \$1.50 and \$1.75. Same, with celluloid handles, prices, \$1.60 and \$1.85.

Heavy Twilled Silk Sun Umbrella, 22 and 24 inches, with natural wood sticks and both hook and straight handles. Prices, \$1.75 and \$2.00. Same, with either horn hooks or fancy carved celluloid handles; prices, \$2.00 and \$2.25. Same, with handsomely carved ivory handles, prices, \$2.50 and \$3.00.

Extra Fine French Twilled Silk Sun Umbrella, in black, brown, blue, and green, 22 and 24 inches with fine wood sticks with either hook or straight handles. Prices, \$2.00 and \$2.50. Same, with horn hook or celluloid handles, prices, \$2.25 and \$2.75. Same, with ivory handles, prices, \$3.00 and \$3.50. Same, with ebony handles, prices, \$2.25 and \$2.75. Same, with ebony handles and paragon frame, prices, \$2.50 and \$3.00. Same, with extra fine celluloid handles and paragon frame, prices, \$2.50 and \$3.00. Same, with newest design of handle, known as the shepherd's crook, prices, \$2.50 and \$3.00.

Split Twilled Silk Sun Umbrella, of extra quality, 22 and 24 inches, 8 ribs, paragon frame, with a fine assortment of English natural sticks. Price, \$3.75.

Turk Satin, or Satin de Chine, of extra quality, in terra-cotta and blue, with paragon frames, 24 inches; price, \$3.25.

Heavy Twilled Silk Sun Umbrella, 24 inches,

paragon frame, with handsome snake-root ball and bar handles. Price, \$4.50.

French Twilled Silk Sun Umbrella, of fine quality, 24 inches, paragon frame; with hand-painted porcelain handles, and sterling silver heads. Price, \$6.00.

French Twilled Silk Sun Umbrella, of fine quality; 24 inches, paragon frame, with French ivory ring handle. Price, \$6.00.

Split Twilled Silk Sun Umbrella, of extra quality; 26 inch paragon frame, in black, brown, and blue, with solid English natural sticks. Price, \$3.00.

## UMBRELLAS.



Umbrella made of American silk; in 26, 28, and 30 inches; with paragon frames and extra fine English natural sticks. Prices, \$7.00 8.00, and \$9.00.

Umbrella in all silk Levantine; in 26 and 28 inches; with paragon frames, solid pimetto roots. Price \$5.00 and \$6.00.

Umbrella, double-faced goods, in 26 inches; in blue, plum, and green, in natural stick; at \$5.00; with ivory hook handles; at \$6.50.

Close Folding Umbrella of fine French twilled silk; in 26 and 28 inches; with Borneo handles and stick. Price, \$5.50 and \$6.00.

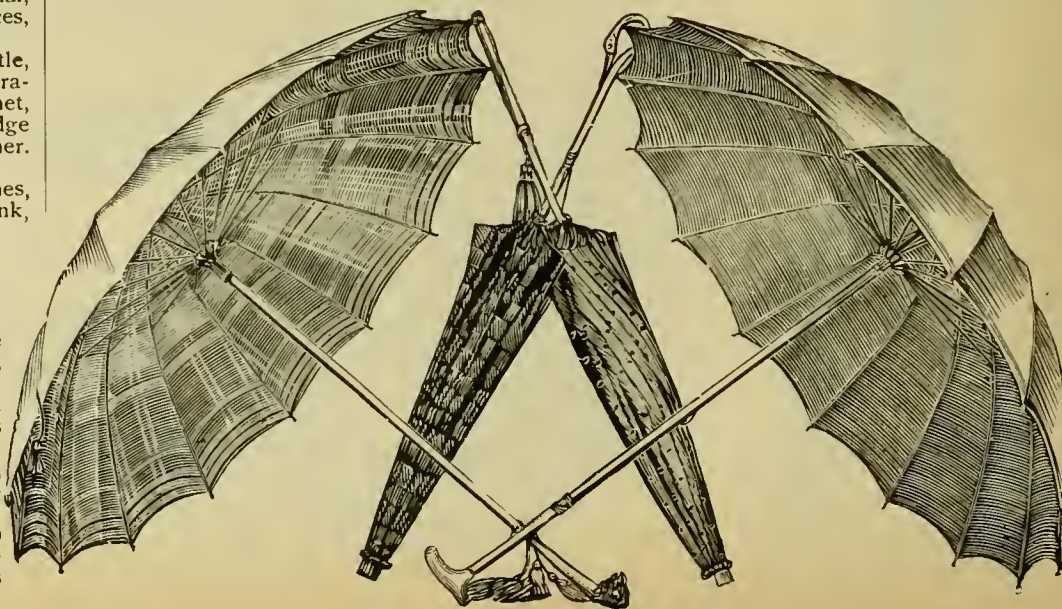
Umbrella extra quality of twilled silk; in 26 and 28 inches; blue, black, brown, and green; with paragon frames, Bamboo stick, and extra carved walrus ivory handle. Price, \$6.00.

Umbrella in fine French twilled silk; with ivory hook handles; paragon frame; in 26 and 28 inches; of all colors. Price, \$4.00 and \$5.00.

Levantine silk Umbrella; in 26 and 28 inches; with fine English natural sticks, paragon frames; price, \$2.75 and \$3.50. With celluloid handles; price, \$3.00 and \$3.75; also in French horn handles, at same price.

Twilled Silk Umbrella, a fine quality; in 26 in., with paragon frame and natural wood handles, price, \$3. With celluloid handles, price, \$3.25. With ivory handles, price, \$4.00. With ebony handles, price, \$3.75.

Best Mourning Umbrellas; in 26 and 28 inches, with paragon frame and fine French twilled silk, with solid ebonized stick, price, \$4.50 and \$5.00.





## FASHION NOTES.

Shot satin is again in vogue.  
Braiding is immensely popular.  
High collars on dresses are much worn.  
Gold braid is very stylish and much worn.  
Tortoise shell ornaments are again in vogue.  
Afternoon tea aprons entirely of lace are seen.  
Little capes and small mantles are all the rage.  
Lace upon day dresses is very popular this season.

Tobac or tobacco color is the rage in London just now.

Irish point collars appear in the standing military form.

Black silk stockings will be much worn with white dresses.

Copper in various shades is the rival of tobacco or cigar color.

Talmas of jet-beaded grenadine appear among midsummer wraps.

Flower neckties or dog collars are a pretty novelty for evening wear.

Tucks on skirts, draperies, sleeves, and cor-sages are very fashionable.

Neck ribbons an inch wide are worn again, but mostly with linen collars.

Large black lace fichus will be worn in place of mantles with midsummer dresses.

Valenciennes lace trims many of the hand-somest embroidered muslin dresses.

Wool dresses of beef-blood color, braided with black, are favorites with London ladies.

English turbans and Fanchons divide the popular favor of young ladies at the moment.

Le col officier is a high collar with bow of the same, and is a great favorite with the French.

The fashion of mingling stripes and checks in one costume prevails, but it is not admirable.

The popular wash fabric for children's and misses' midsummer fatigue suits is zephyr or gingham.

Satin merveilleux remains the favorite for the foundation of black suits intended for serviceable wear.

The plaids and checks of new gingham come in admirable mixtures of all the new colors and shades.

Lace ruches in the neck and lace frills adorn black lace and black grenadine talmas, fichus, and pelerines.

One of the favorite bonnets of Parisian women is a large poke, or cottage shape, called the American capote.

Gray foule, combined with white in small quantities, is the dress of fashionable women at present in Paris.

The silk and linen gloves are almost superseding the lisle thread. They are serviceable for common wear.

Large shawls of white mull embroidered on the edges and in the corners will be much worn with midsummer toilets.

Long white embroidered muslin polonaises, trimmed with deep bands and edgings of embroidered muslin, will be worn.

The high novelty in walking suits in Paris is a combination of fine black cashmere and white moire on white Ottoman silk.

Fayal hats, black and white, will be the favorite hot weather chapeux of ladies who travel or make excursions this summer.

Spiders of mammoth size of bright tinted silver are the favorite designs for breastpins worn with morning and house toilets.

Soutache lace is something new in a black trimming lace. It is heavy in effect, being composed of applied and hand needle-work.

High sleeves and high collars, the long pointed basque, and the robe cut away from the hips, remain the features in summer styles.

The Newmarket coats are elegant in appearance, but the weight of cloth comes just where it is not needed. The union of beauty and utility is not yet.

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SHOES FOR EVERYBODY.

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There is not a style of Shoe in the market that we have not in stock, and certain favorites are procurable only from us.

OUR TRADE PER P. O.

We send Shoes by mail, to all parts of the country. Parties forwarding such orders will please state: Size and width of shoe worn, and if Broad-Low, Low-Concave or High-Narrow Heel; Medium, Square, Broad or Narrow-Round Toe is desired.

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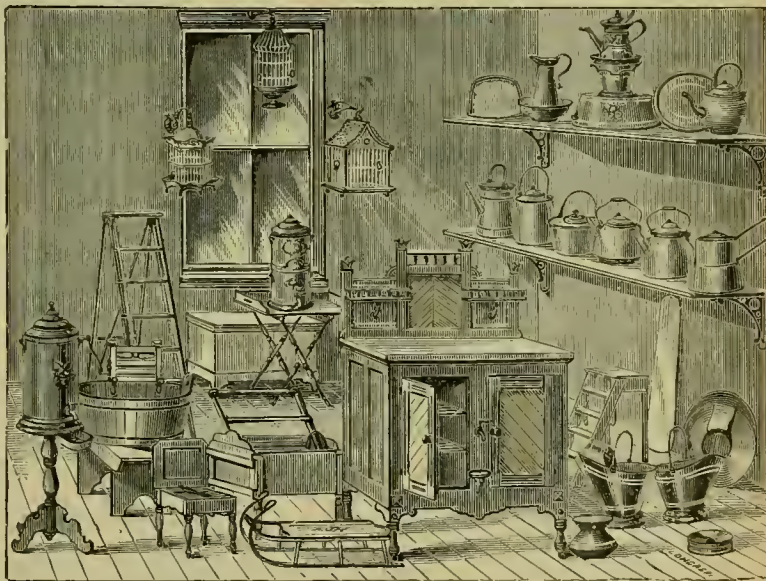
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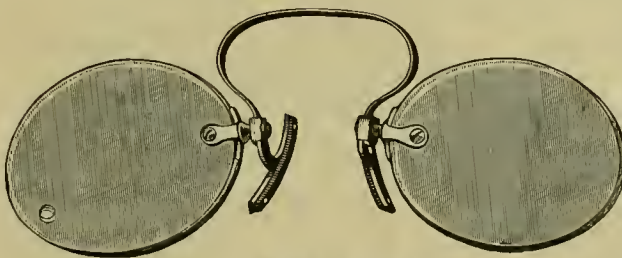
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## MORSELS.

The sea is a jovial comrade,  
He laughs wherever he goes;  
His merriment shines in the dimpling lines  
That wrinkle his hale repose;  
He lays himself down at the feet of the sun,  
And shakes all over with glee, [the shore,  
And the broad-backed billows fall faint on  
In the mirth of the mighty sea!

But the wind is sad and restless,  
And cursed with an inward pain;  
You may hark as you will, by valley or hill,  
But you hear him still complain.  
He wails on the barren mountains,  
And shrieks on the wintry sea;  
He sobs in the cedar, and moans in the pine,  
And shudders all over the aspen tree.

Welcome are both their voices,  
And I know not which is best—  
The laughter that slips from the ocean's lips,  
Or the comfortless wind's unrest.  
There's a pang in all rejoicing,  
A joy in the heart of pain, [gladdens,  
And the wind that saddens, the sea that  
Are singing the self-same strain!

—Taylor.

Thou poor sever'd leaf, stemless and dry,  
Canst tell me, in brief, whither dost fly?

I know not; the storm broke  
My soul prop and stay,  
The kingly, the strong oak;  
And e'er since that day  
The wind's breath, inconstant,  
Now west and now north,  
Takes me up, unremonstrant,  
As it wills bear me forth,  
From the forest to the plain,  
From the mountain to the vale;  
I fret not nor complain,  
But resign me to the gale.

And this the little song I sing:  
With fate why should I quarrel?  
I go where goeth everything—  
The rose-leaf and the laurel.

—Arnault.

Let us clear a little space,  
And make love a burial place.  
He is dead, dear, as you see;  
And he wears you and me.  
Growing deader day by day,  
Let us bury him, I say.  
Wings of dead white butterflies,  
These shall shroud him as he lies  
In his casket rich and rare,  
Made of finest maiden hair.  
With the pollen of the rose,  
Let us his white eyelids close,  
Put the rose-thorn in his hand,  
Shorn of leaves—you understand.  
Let some holy water fall  
On his dead face—tears of gall—  
As we kneel by him and say,  
"Dreams to dreams!" and turn away.  
Those grave-diggers, doubt, distrust,  
They will lower him to dust.  
Let us part, then, with a kiss,—  
You go that way, I go this.  
Since we have buried love to-day,  
We will walk a separate way.

—Ella Wheeler.

Never again throughout untold tomorrows,  
Sleepless and tireless, though we watch and  
wait,  
Will they return to taste life's joys and sorrows,  
Since caught in the web Death spreads for  
small and great!

Never to meet forever! Not one token,  
Telling that hearts to distant hearts respond;  
The last look taken and the last word spoken!  
The utmost verge reached, they have passed  
beyond.

The end of life's battle brings peace to the slain,  
Who know not the beat of the sun from the rain;  
Grief from joy; pleasure from pain;  
And are deaf to this life-song's sad refrain—  
Never again! Never again!

—Mac Culloch.

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Fine White French China Dinner Sets, 149 pieces.....\$30.00  
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"Nothing could exceed the delight with which the con-  
gregation, at the dedication of Second Advent, corner of  
Broad and Mt. Vernon streets, on Sunday last, hailed the  
unique effect of the Imitation Stained Glass decoration made  
by Mr. L. Lum Smith, of this city. The cost was but a trifle,  
yet no one could tell the difference, from the inside or out-  
side, between this substitute and the most expensive cathedral  
stained glass. We understand that the congregations of  
Trinity Baptist and Second Presbyterian Churches, Camden  
N. J., Trinity Reformed Church, Norristown, Pa., and other  
Churches in this vicinity, have decided to similarly decorate  
their windows. A novel plan is for each Sunday School class  
to purchase the material and themselves decorate a window  
in their Church as a "memorial." We notice it is being  
very extensively utilized in the decoration of windows,  
transoms and arcades in fashionable residences and stores,  
hotels and halls, its durability has given general satis-  
faction."

As a suggestion to our readers, who delight in fascinating  
occupations, we copy the above editorial notice from the  
Phila. Daily Times, May 26th, 1883. There are many  
windows that can, by means of this beautiful and inexpen-  
sive substitute, not only have neighbors' back yards (with  
their weekly display of soiled linen), blank walls and the  
bold stare of insolent strangers, shut out, but the beauty of  
the rooms themselves greatly enhanced. Persons living in  
rented houses and those about to move into their summer  
residences can, if they prefer, attach the material to separate  
panes, which can be temporarily tacked against the glass  
in the window, and these can be removed and carried about  
from house to house. This substitute is brilliantly and  
durably oil-painted on large and small sheets, of a tough,  
translucent medium as thin as tissue paper, and can be safely  
sent by mail.

Workmen from L. Lum Smith's Factory arrived from  
Philadelphia on Monday last to fill orders recently received  
for decorating a number of prominent Residences, Halls  
and places of business in Baltimore and suburbs. Probably  
the largest and most urgent order was for beautifying all  
the windows in the Academy of Music, on which the work-  
men immediately began, and are now hurrying to finish in  
time for the approaching opening.—BALTIMORE DAILY  
NEWS, June 5, '83.

FREE DISPLAY AT THE ACADEMY.

The imitation stained glass decorations applied to all the  
windows in the Academy of Music will be completed this  
morning, and from three to five o'clock this afternoon the  
doors will be thrown open to the public free. We understand  
that Trinity M. E. and the German Reformed Churches  
and a number of residences and business places have given  
orders for this same beautiful window decoration. There is  
an excellent opportunity presented for some of our business  
men or capitalists to secure this afternoon the State agency  
for this truly grand invention.—BALTIMORE DAILY HERALD  
June 6, '83.

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in your Residence, Store or Office that would be charmingly  
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Glass Substitute. (Illustrated circulars free.) Valuable full  
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812 ARCH STREET,  
PHILA'DA PA



**COOKING HINTS.**

Tepid water is produced by combining two-thirds cold and one-third boiling water.

In making a crust of any kind, do not melt the lard in flour. Melting will injure the crust.

In boiling eggs hard put them in boiling water. It will prevent the yolk from coloring black.

Old potatoes may be freshened up by plunging them into cold water before cooking them.

Boiled fowl with sauce, over which grate the yolk of eggs, is a magnificent dish for luncheon.

In making any sauce, put the butter and flour in together, and your sauce will never be lumpy.

The water used in mixing bread must be tepid. If it is too hot, the loaf will be full of great holes.

The yolk of eggs binds the crusts much better than the whites. Apply it to the edges with a brush.

A few dried or preserved cherries, with stones out, are the very best thing possible to garnish sweet dishes.

You must never attempt to boil the dressing of a clear soup in the stock, for it will always discolor the soup.

Whenever you see your sauce boil from the sides of the pan, you may know your flour or corn starch is done.

In cooking a fowl, to ascertain when it is done, put a skewer into the breast, and if the breast is tender the fowl is done.

To boil potatoes successfully: When the skin breaks, pour off the water and let them finish cooking in their own steam.

In boiling dumplings of any kind, put them in the water one at a time. If they are put in together they will mix with each other.

Good flour is not tested by its color. White flour may not be the best. The test of good flour is by the amount of water it absorbs.

There is a greenness in onions and potatoes that renders them hard to digest. For health's sake put them in warm water for an hour before cooking.

To beat the whites of eggs quickly, put in a pinch of salt. The cooler the eggs, the quicker they will froth. Salt cools and also freshens them.

To make macaroni tender, put it in cold water and bring it to a boil. It will then be much more tender than if put into hot water or stewed in milk.

Cuts and steaks may be fried as well as broiled, but they must be put in hot butter or lard. The grease is hot enough when it throws off a blueish smoke.

To brown sugar for sauce or for puddings, put the sugar in a perfectly dry saucepan. If the pan is the least bit wet, the sugar will burn, and you will spoil your saucepan.

The only kind of a stove with which you can preserve a uniform heat is a gas stove; with it you can simmer a pot for an hour, or boil it at the same rate for twenty minutes.

Single cream is cream that has stood on the milk twelve hours. It is best for tea and coffee. Double cream stands on its milk twenty-four hours, and cream for butter frequently stands forty-eight hours. Cream that is to be whipped should not be butter cream, lest, in whipping, it change to butter.

As to canned goods in tins, there can be no danger to health in the use of such food, even though there be inside solder, unless a can is opened and its contents, or any part of them, allowed to stand in it to be used again. As long as the can is sealed the fruit is safe, and cannot be injured or decompose. When a can is opened the contents should be emptied into a glass or earthen dish. The acid of fruit in opened cans will, it is said, produce poison, so after opening the fruit should not remain in the can.

**DORCAS**

**Germantown Yarn.  
Saxony Worsted.  
Knitting Worsted.  
Knitting Cotton.**

Perfect in spinning and coloring. Balled ready for use, without stretching the material. May be unwound from the inside or outside of the Ball.

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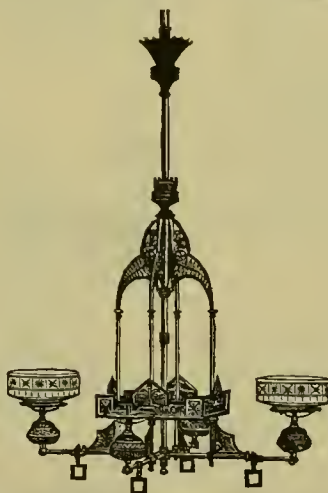
**STORE,**

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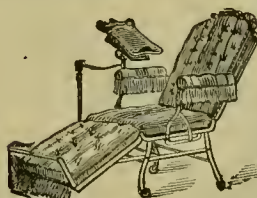
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**FAMILY MEDICINE CASES** and **BOOKS** giving plain directions for their use, are a necessity for every family removing to the country or seashore. Descriptive Catalogues of all the sizes with prices, furnished free on application to **BOERICKE & TAFEL'S Homœopathic Pharmacies** 1011 Arch St., 125 S. 11th St., 1216 Girard Ave., Philadelphia. **BOERICKE & TAFEL** received the only Centennial Prize Medal at Philadelphia, awarded for Homœopathic Medicines.

**Business Established in 1835.**



**PRESCRIPTIONS.****NUX VOMICA MIXTURE.**

Tincture of nux vomica,  $\frac{1}{2}$  fluid ounce; syrup, 1 fluid ounce; compound infusion of gentian, sufficient to make 6 fluid ounces. This mixture is a tonic, stimulant, diuretic, and excitant of the cerebro-spinal system. For affections of a nervous character; chronic dysentery and diarrhoea, dose  $\frac{1}{2}$  to 1 tablespoonful thrice daily; and 1 to 2 tablespoonfuls, four times daily, in neuralgia, tic douloureux, and cholera. In medium doses this mixture is laxative; in somewhat larger ones, it is often also emetic; while in large doses, it is poisonous.

**AMMONIATED OPIUM MIXTURE.**

Tincture of opium and tincture of squills, of each, 48 drops; strained honey and aromatic spirits of ammonia, of each, 96 drops; peppermint water enough to make six fluid ounces. Dose, 2 tablespoonfuls three or four times daily; in troublesome chronic coughs, bronchial irritation, and influenza when the inflammatory symptoms have subsided.

**ACIDULATED PEPPERMINT MIXTURE.**

Dilute sulphuric acid, 36 drops; syrup,  $1\frac{1}{2}$  to 2 fluid drachms; peppermint water, enough to make 8 fluid ounces. Dose,  $\frac{1}{2}$  wineglassful, when required, in nausea, sickness, and diarrhoea.

**PEPSINE MIXTURE.**

Pure pepsine, 2 drachms; 3 fluid ounces of distilled water that has been acidulated with a fluid drachm of diluted hydrochloric acid; syrup, 1 fluid ounce; good sherry wine, enough to make 8 fluid ounces. For use in dyspepsia and weak stomach, dose,  $\frac{1}{2}$  wineglassful at the conclusion of every meal after which inconvenience is felt.

**PERMANGANATE OF POTASH MIXTURE.**

Liquor of permanganate of potash, 1 fluid ounce; distilled water, 7 fluid ounces. Dose, 1 to 2 tablespoonfuls in half-a-tumblerful of pure water. This mixture is a powerful tonic, antiseptic, and disinfectant; and is of valuable use in diarrhoea and dysentery; in dyspepsia, heartburn, erysipelas; in scarlet, typhus, typhoid, and continued fevers; in small-pox, cholera, and infectious diseases generally.

**PEROXIDE OF HYDROGEN MIXTURE.**

Peroxide of hydrogen,  $1\frac{1}{2}$  fluid ounces; distilled water,  $4\frac{1}{2}$  fluid ounces. This mixture is a powerful tonic, vital stimulant, and antiseptic. Dose 1 to 2 tablespoonfuls, in a little pure water, thrice daily, or as required. It is useful in consumption, in chronic and subacute rheumatism, valvular disease of the heart; in bronchitis, whooping-cough, in difficult breathing, and in anæmia.

**PETROLEUM MIXTURE.**

Barbadoes tar, 2 drachms; mucilage, 1 ounce; distilled water, enough to make a 6-ounce emulsion. This mixture is a stimulant, diuretic, sudorific, pectoral, and a vermifuge. Dose, 1 to 2 tablespoonfuls, thrice daily; for use in asthma, chronic coughs, and tape-worm.

**PHOSPHATE OF IRON MIXTURE.**

Syrup of phosphate of iron, 2 fluid ounces; caraway water, 4 fluid ounces. Dose, a tablespoonful, soon after a meal, as a tonic in amenorrhœa, anemia, diabetes, dyspepsia and phthisis.

**PIMPERNEL MIXTURE.**

Anisated spirits of ammonia, 2 fluid drachms; syrup of senega, 1 fluid ounce; infusion of burnet saxifrage enough to make up 6 fluid ounces. Dose, 1 tablespoonful every three hours, in inveterate catarrh; also after every liquid motion in diarrhoea.



Boiling, Roasting, and Baking by GAS.

THE ECONOMY  
**Gas Cooking Stove**

Prices, from \$1.50 to \$50.00.

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The Side Clip effectually keeps the Tie or Scarf in its place, and is invisible when worn.



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HAND-SEWED,

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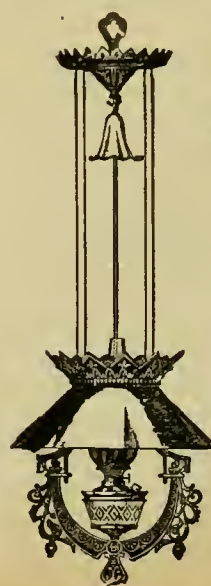
**FINE SHOES.**

## BARLOW'S INDIGO BLUE.

Its merits as a WASH BLUE have been fully tested and indorsed by thousands of housekeepers. Your Grocer ought to have it on sale. Ask him for it.

**D. S. WILTBERGER, Proprietor,**

No. 233 North Second Street, Philadelphia.



## LIGHT FOR YOUR Country Residence

I am introducing Chandeliers and Hanging Lamps of polished brass, very neat, light and handsome. Also, a new mode of letting down to table, when in use. Perfectly safe and pleasant. A full line of Lamps on hand.

Goods sent to your house and put up, if desired, so that you may have no trouble in fitting up. Send for book of patterns and price list, if you cannot come in person.

**A. J. WEIDENER,**

'36 South Second Street,  
PHILADELPHIA.



**WORTH KNOWING.**

To take stains from zinc, use kerosene.  
In cleaning houses, begin with the attic.  
Save hens' feathers to make soft pillows of.  
Iron laces with the blade of case-knife warmed.  
Bind on tea dust to stop flow of blood from cuts.

When children are cross, they are usually sick.

Hens hatched in May or June, lay most in winter.

Better scour tinware with wood ashes than with sand.

To make glassware shine, rub with tissue paper.

To remove rust from flat irons, rub with beeswax.

In a sickroom, fill paper bags with coal and lay on fire.

When there is sickness in the house it is well to oil door hinges.

Give quinine powder in sweet milk to disguise the bitter taste.

To keep mustard plaster from blistering, mix with white of an egg.

When peeling onions, keep your hands and the onions under water.

To keep out flies, tack netting on all of the windows early in the season.

A poultice of fresh tea leaves moistened with water will cure inflamed eyes.

Smoke from burning brown sugar on live coals, relieves pain of flesh wounds.

To fasten labels to tin cans, add one teaspoonful brown sugar to one quart paste.

Compress of cold water relieves leg ache, cramp, and sore chest—place a dry cloth over it.

Four valuable housekeeper's utensils, one quart flour sieve, apple corer, wire kettle cleaner, and iron baker.

Lime water relieves ivy poison. In case of internal poisoning give strong solution of salt and mustard in cold water.

Chilblains and frosted feet may be cured by pouring coal oil on the stockings and small portions of the boots and shoes.

Tender pie plant makes excellent jelly by the same process as other jellies, excepting the addition of a little water and boiling for ten minutes.

To frost windows, mix equal quantities of hot solution of sulphate of magnesia and a clear solution of gum arabic and apply with a brush while hot.

Copal varnish applied to the soles of shoes, and repeated as it dries until the pores are filled and the surface shines like polished mahogany, will make the soles waterproof.

A saturated solution of permanganate of potassa is the best of all disinfectants. Add to twenty-five grains, two quarts of water. A tablespoonful of this in a soup-plate of water removes any ordinary smell. No sickroom, especially one in which there is infectious disease, should be without it.

The Government method prescribed for cleaning brass, and in use at the United States arsenals, is claimed to be the best in the world. The plan is to make a mixture of one part common nitric acid and one-half part sulphuric acid in a stone jar, having also ready a pail of fresh water and a box of sawdust. The articles to be treated are dipped into the water and finally rubbed with sawdust. This immediately changes them to a brilliant color. If the brass has become greasy it is first dipped in a strong solution of potash and soda in warm water. This cuts the grease so that the acid has free power to act.

**POINTS:**

**Strength! Smoothness! Full Length! Exquisite Colors!**  
**WHITE COTTON ON BLACK SPOOLS.**



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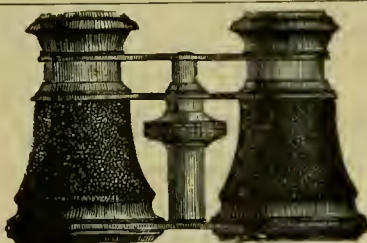
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Opera Glasses, Marine Glasses,  
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Mention where you saw this.

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**The Franklin Electric Cleanser.**



Can be used with safety upon the finest Silk, Satins, Woolens or Brocades, as well as on Rag, Ingrain or Velvet Carpets. We guarantee its removing instantaneously any kind of Paint, Oil or Grease Stain, Lampblack, Coal or Gas Tar. It is excellent for washing Laces, Embroideries, Collars, and Fine Handkerchiefs; put a piece as large as the end of your thumb in a basin of warm water, and you will find it elegant. It is put in 1/4-pound boxes. Its intrinsic value makes it not only indispensable in every household, but every individual should have a box in his or her possession for immediate use. Sold by Druggists, Grocers, Dry Goods Men, Gents' Furnishers and retail dealers generally. Recommended and for sale by Strawbridge & Clothier. Price 25 cents per box. Try it and be convinced. Cut this out.

**SHORTHAND** Writing thoroughly taught  
Situations procured for pupils when competent.  
Send for circular. W. C. CHAFFEE, Oswego, N. Y.

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A warm iron passed over the back of these PAPERS TRANSFERS the Pattern to any fabric. Design in Crewels, Embroidery, Braiding, Russian X Stitch and Initial Letters.

New Book bound in Cloth, showing all Briggs & Co.'s Patterns, including over 40 new designs for Autumn, sent on receipt of seven three-cent stamps.  
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**A VISITING PLATE ENGRAVED**

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**ONLY 85 CENTS,**

By mail 10 cents extra.

We retain plate.

**WEDDING INVITATIONS,**

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Lowest Prices.

**FIRST-CLASS WORKMANSHIP.**

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Baggage.

Handy to have in the House.

One doz. Tags Ready Strung in a Package for 10 Cts.

Dennison's Adhesive Luggage Labels, 10c. a Book.

FOR SALE BY ALL DEALERS

Dennison Manufacturing Company,

630 Chestnut Street, Philadelphia.

**BIGGEST THE HUMBUG OUT**

will always show fraud on its very face. If you doubt our business or our goods I will send sample free. I have an article that every man, woman and child needs and appreciates. Every housekeeper and everybody else will buy it. It pays agents immense profits and gives immense satisfaction. I want 1 Agent Only in each county, male or female. Say you saw this ad. in this paper, and you will get a sample and circulars FREE. No humbug in ours—no stamps required for mailing, etc. Address,

**HEWITT & CO., Box 868,**

Mention this paper.

**PITTSBURG, PA.**



## BUBBLES OF MIRTH.

Up in arms—The midnight baby.

The industrious hen never gets anything better than a picked-up dinner.

"I don't like that cat; its got splinters in its feet," was the excuse of a four-year-old for throwing the cat away.

A coat-tail flirtation is the latest. A wrinkled coat-tail bearing the dusty toe-marks, means "I have spoken to your father."

The single eyeglass is worn by the dude. The theory is that he can see with one eye much more than he can comprehend.

"Is the lady your kindred?" "Yes, yes." "A distant relative, I suppose?" "Oh, certainly; she lives about fifty miles away!"

A genius advertised—"A sewing-machine for twenty-five cents in stamps," and his dupes did not see the point until they received a cambric needle.

The meanest slight a girl can put upon an admirer, is to use a postal card in refusing an offer of marriage. It proves she don't care two cents for him.

Elderly philanthropist to small boy, who is vainly striving to pull a door-bell above his reach—"Let me help you, my little man." (Pulls the bell.) Small boy—Now you had better run, or we'll both get a licking."

A deaf man, lately married, was asked at the club about his wife. "Is she pretty?" "No," replied the deaf gentleman, "no, she is not; but she will be when her father dies!"

Brigham Young's grave is utterly neglected, and his widows never visit it. They went there once to cry over his remains, but it made the ground so sloppy that they all caught cold.

A blundering compositor, in setting up the toast, "Woman—without her, man would be a savage," got the punctuation in the wrong place, which made it read, "Woman, without her man, would be a savage."

The wife of a brand new member of Congress told her neighbors that her family would remove to Washington, but she was undecided as to how they would live in the capitol. She preferred taking one of the Patomac flats.

Bridegroom (to his little sister-in-law at the breakfast): "Well, Julie, you've got a new brother now." *Enfant terrible*: "Yes; and ma said the other day, to pa, she didn't think he was much account, only it looked like Lottie's last chance." [Great clatter of knives, forks and spoons.]

He was a five-year-old grandson of the author of "Uncle Tom's Cabin," and he was swinging on a neighbor's front gate. "Willie," said his mother, "Mr. Smith doesn't like to have anyone swing on his gate." "I don't care for Mr. Smith," was the reply; "nor for his ox, nor his ass, nor anything that is his." "Willie," again said his mother, "do you know who wrote those words you use so?" "No," said Willie, "I d'no; 'spect it was Gran'ma Stowe, though."

It took the ladies of the Michigan Women's Christian Temperance Union a little while to get acquainted, but when the acquaintance was once formed it ripened fast.

"How do you give your name?" asked one lady of another as they removed their wraps at the door one morning.

"I have usually written it Mrs. James P. Jones."

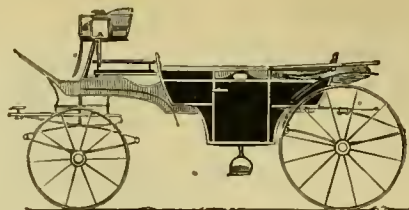
"Did your mother name you 'James P.?' inquired the first speaker, with considerable emphasis. "I will never call myself by my husband's name!"

"Nor I." "Nor I." "Nor I," came from a number of bystanders.

The little woman appeared surprised to find herself so largely in the minority, but she finally found breath and courage to say:

"Well, I suppose it does make a difference what kind of man the husband is."

A very full and fine assortment of  
Pleasure Carriages.



## The Greatest Variety of Fine Carriages,

In Style and Finish, can be found in our rooms at

Arch and Twelfth Streets, Philadelphia, Pa.

# THE GREGG & BOWE CARRIAGE CO.

## JAMES SMITH & SON'S CELEBRATED NEEDLES

—FOR—

## HAND SEWING AND SEWING MACHINES.

(ESTABLISHED 1698)



The oldest and most reliable manufactory in existence. It has sustained the highest reputation throughout the world for nearly **TWO CENTURIES**. For Elasticity, Durability, and General Excellence of Quality, their Needles are unsurpassed by any which have ever been produced.



### —FACTS FOR THE LADIES.—

Attention is respectfully called to the following reasons why these needles are superior to all others.

They are made of the finest steel with the greatest care and by the most skilled workmen.

They are delicately tapered to the finest point possible. The eyes, which are oval, are drilled by a process that clears them out well at the top and bottom, without cutting them too thin at the sides or impairing their strength.

A great deal of room is therefore given for thread which will not be cut, as the eyes are finished perfectly smooth.

The Needles are made to taper toward the point and eye, the round shape being preserved throughout, and, as a groove extends on each side from the eye to the top, in which the

If you have not tried them, please do so, as the Experiment involves but little outlay.

They are sold by STRAWBRIDGE & CLOTHIER, and other leading Dry Goods, Notions and Trimming Houses throughout the United States.

Attention is also called to the Sewing Machine Needles. The praise bestowed by manufacturers and others who have used them is richly deserved. They are particularly noted for their strength, elasticity and durability; the increasing demand for them is sufficient proof of their merits and perfect adaptability to the Machines for which they are intended. **One trial will convince any lady of their merits.**

thread will lie, it is unnecessary to use any effort in drawing the thread through the material.

They are beautifully burnished, which, together with the improved eye, and the scientific manner of manufacture of the body, makes sewing with them so easy, that it becomes a real pleasure.

They are stuck in cloth and secured to the wrappers, thus preventing loss from spilling, and after use the Needles can always be returned to their place in the cloth, where they will be held as tightly as at first.

### IMPROVEMENT IN UMBRELLAS.



Section of stick, showing side view of catch.



Part of stick, with catch in place.

Our patent Spring Acting Catch for holding Umbrellas open or closed is the greatest improvement since the invention of Paragon Frames, doing completely away with the old wire rings, so unsightly and liable to get out of order.

BELKNAP, JOHNSON & POWELL,

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Recommended and for sale by Strawbridge & Clothier

William H. Eshbach's

## BLEACHERY.

STRAW and FELT HATS Bleached and Cleaned equal to new, in latest styles.

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N. B.—FEATHERS DYED, CLEANED & CUELED EQUAL TO NEW.

# George C. Newman

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## Manufacturer of PARLOR MIRRORS FINE FRAMES

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**ARTISTIC PHOTOGRAPHY.**

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Crayon, Paste and  
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Genuine Treat to the Lovers of Art.









"WHAT'S THAT?"

FROM THE PICTURE BY H. WOODS



1883

# Strawbridge & Clothier's Quarterly

Vol. 2.

AUTUMN, 1883.

No. 3.

## HEALTH OF CHILDREN.



**S**UST after the appearance of the eye-teeth and lesser molars at the end of the second year, children may be accustomed to semi-fluid vegetable substances. The best food is a porridge of milk and boiled rice or oatmeal, with a little sugar; served at regular intervals, and never taken hot. Begin with five light meals and gradually reduce to three; then begin with fixed hours, till the appetite becomes periodic.

In the indoor life of children there should be a rough-and-tumble room; a lumber room will do, with old mattresses and hiding-places. Some simple gymnastic appliances to develop the shoulder muscles and invigorate the chest. A fifty-cent hand-swing may save dollars' worth of cough medicine. Let them romp, roll, and jump to their heart's content. The forenoon is the best time for studies, and the airiest room in the house, the best locality. Do not stint the children of sleep; if they are drowsy in the morning, let them sleep. Children over ten years should sleep alone; or under separate blankets.

From the fourth to the end of the fourteenth year, children should spend the larger part of every summer in out-door exercises. Teach the youngsters to collect beetles and butterflies, and encourage the fern mania. Those who can select their dwelling-place with regard to the hygienic interests of their children, the best location is the bank of a small river in the neighborhood of a large mountain-range.

Never disturb a child's slumber, if healthy; hunger will awaken it at the right moment. Three or four nursings in the twenty-four hours are enough. In houses where there are plenty of rooms, the nursery and the dormitory ought to be two separate apartments: a sunny room for the play-room; and a quiet and shady room for the bedroom. Silence and a subdued light are the best sleep producers, next to out-door exercises. Never induce sleep with cradling or

narcotics; stupefaction is not slumber. Impatient turning from side to side, usually means that the room is too warm. Long wakefulness and squalling fits, indicate acidity in the stomach, from over-feeding or soothing syrups. If mothers make it a rule to nurse and fondle their children only in the day-time, they will learn to associate darkness with silence and slumber. Let older children rest from twelve to three, or sleep if they prefer. In the evening do not send them to bed till they are really tired, and till the night-wind has revitalized the air of their bed-rooms. But make them



rise with the sun; if they are drowsy they will go to bed earlier the next evening. The requisite amount of sleep depends on temperament and occupation, as well as on age; with children under ten, too much sleep is an error on the safe side. In after years, seven hours should be the minimum, and nine the maximum for healthy children. The best bed is a hard, broad mattress or a well-stuffed straw tick; and a woolen blanket over a linen bed-sheet.

Children under ten should never be kept at school for more than three consecutive

hours, unless the successive lessons are a sort of recreation; as, drawing after grammar, or calisthenics after writing. The best recreation-time is the evening hour. The shady lawn in summer and the open hall in winter make a better play-ground than the nursery. Freedom from restraint is a more essential element than mirth.

The first thing that a child should learn to ask for, is a drink of water. Infancy should be a period of exceptional health; but men of thirty have more hope of reaching a good old age, than a child has to reach the end of its second year. The proper

cure for vomiting and restlessness produced by over-feeding a child, is not soothing-syrup but fasting. The summer diet of a scrofulous child should be ripe fruit and farinaceous dishes; and they should be restricted to a vegetable diet. Fresh air and abstinence from indigestible food, particularly pickles and fat meat. Long confinement in a vitiated and overheated atmosphere will produce bronchitis; and its remedy is ventilation and a mild, phlegm-loosening diet, warm sweet milk, sweet oat-meal porridge, or honey-water. The first paroxysm of croup can be relieved by fresh air and by a rapid forward-and-backward movement of the arms, applying a flannel flesh brush to the neck and upper part of the chest. Rickets is a sign of general debility, owing to mal-nutrition during the years of rapid growth. The best physic for a rickety child is milk, bran bread, and fruit. Rickety children

are apt to be precocious and till their backs are straightened-up, their books ought to be thrown aside. Knock-knees, bow-legs, chicken-breasts, and round shoulders are amenable to treatment, if the cure is begun during the first three years of the teens, which period of life is of all ages the most plastic and the most retentive of deep impressions.

Children that are in the slightest degree weakly, flabby in muscle, pale-faced, and small in bones, should never be permitted to walk much.

F. L. O.



# CROCHET JACKET AND PETTI-COAT.

To make the serviceable crochet infants' jacket shown in the illustration (Fig. 1), begin at the lower end, by making a first row containing one hundred and eighteen stitches. Draw the thread through one chain, then wrap thread around the needle; draw through the next chain, and wrap loosely around the needle; and so continue to the end of the row.

In going back, draw the thread through two stitches, make one chain, draw thread through two; and so on to the end of the second row. Wrap loosely around the needle, then pick up one stitch, and the thread which was wrapped around the needle of the last row, and the chain stitch; drawing the thread under the chain and through the last two stitches; and so continue to the end of the third row.

The fourth, seventh, tenth, thirteenth, and sixteenth rows are decreased by drawing the thread through two double stitches. Decrease all the rows in that manner and from the eighteenth row on; crochet the fronts and backs separately of eleven rows.

The fronts consist of fourteen stitches each; the twenty-four double stitches being for the back. Combine the back and front at the shoulder by a tight chain; make two rows of tight single around the neck. The next row around the neck is three triple; one chain, one single, and one chain into each single of preceding row. Draw a cord and tassel through this row to tie the jacket. The neck is finished with a row of shells.

For the sleeves make forty chains; crochet one plain row; cut the thread and turn the work so that the wrong side shows the edge. The pattern is now worked. Crochet twenty-four rows from the side edges up; drop one stitch in the middle of the fourteenth, and every second row from there on; so that the twenty-fourth row has only fourteen double stitches.

Close the sleeve, and crochet to the jacket by a tight chain. The shell lace is of crochet



FIG. 1.

rows of shells forwards and backwards, and then work straight around.

First row, one triple, two chains, skip two chains of the one hundred and twelve; make one triple in each of the next three chains, then two chains, then skip two chains, and so continue. This row is for the drawing string.

The pattern begins in the next round, and is shown in the illustration at Fig. No. 2. One single in every two triples of the first round; five triples around every two chains the first round. The next row, one single in every third of the five triples of the preceding row. Crochet eleven such rows of white zephyr, then twelve rows alternately of blue and white zephyr, and the petticoat is complete.

EMMA SPENCE.

## HOW TO ARRANGE PLEATS.

How little it is thought of and yet how much depends upon what is commonly called the "hang of the skirt." The fit of the basque or poloniase, is a matter for nice consideration by every modiste; but the skirt is relegated to the apprentice, or botch of the establishment. And yet, without a certain amount of care, few dress skirts hang well; particularly when, as now, they are in most cases distinct from the bodice.

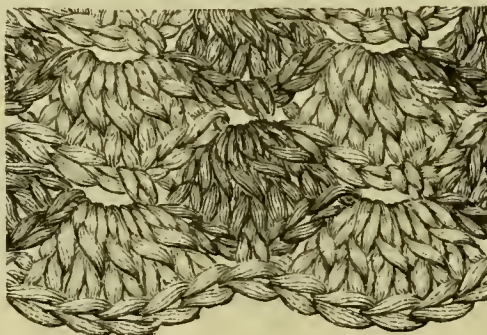


FIG. 2.

Skirts are among the most provoking of inanimate things. They have an uncomfortable habit of sagging at the side, or getting on crooked; and frequently they require a pin in the front band to keep them straight. Besides, the edge of a skirt wears out more quickly if it does not hang properly; for it is sure to touch the ground in some unexpected place, and present an ungraceful appearance.

A skirt that is not properly cut will never look well, and care should be taken that the lining is looser than the outside.

The seams must be without pucker or wrinkle, and sewed perfectly smooth. For silk skirts it is better not to use a sewing-machine; and if used, the tension should be only moderately tight, and the stitches long. A short walking dress should be at least three inches above the ground, and quite straight around the edge. If it has any inclination to a fan-shape at the back or sides, it will look ungraceful. For stout ladies it is necessary to allow a rather longer breadth in front; while a slim person may require a slope in the top of the centre breadth.

Many ladies have one hip higher than the other; so that it is necessary to measure each side of the skirt before putting on the band. A pleat in the wrong place will give breadth to the hips; and many neat figures are spoiled by a pocket overfilled

so placed in the skirt as to make the wearer appear lop-sided. It is not fashionable this season, to gore the skirts of dresses. Three yards is the proper width; and the fullness is massed at the back, and on the hips.

Tailor-made skirts have the braid placed between the folded skirt and the lining on the lower edge. At the waist, the front breadth has a pleat about three inches from the centre, carefully opened and pressed. A pleat is set at



FIG. 4.

each side in the same manner, and the rest of the fullness disappears at the back in side pleats, one over the other. Many fashionable modistes, insert a pleating of crinoline at the back to give the proper tornure effect; but allowance should be made for this in the length of the skirt, or the result will be far from satisfactory. Indeed ladies should remember, that to have a skirt that hangs properly, it is necessary for them to have it fitted over the number of underskirts to be worn with it; and also that the bustle, is of the right size; for it will not do to increase the tornure without lengthening the dress skirt. Some short skirts of soft silk or woollen fabrics, have the back breadths with horse-hair crinoline; but many ladies prefer to have the horse-hair skirts separate.

The waistbands of dress skirts should be worn as tight as possible for comfort; and underskirts should have a yoke band, or be worn under the corset. A bumpy excrescence, is caused by the bad arrangement of underskirts.

Although short dresses are worn at dancing parties and in the street, trained costumes still obtain for full dress occasions; and the great difficulty with a trained dress is to make it stand out gracefully. A simple way to effect this, is to take two breadths of fine crinoline, divide one in half and sew on each side of the whole one; shape the lower edge to the train of the skirt and cover with three flounces. This insures a perfect flow of the skirt, and does away with

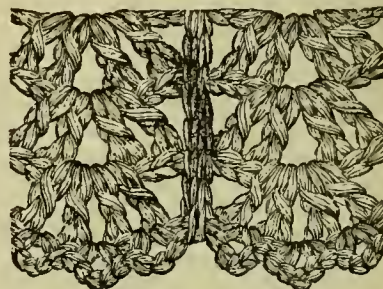


FIG. 5.

the necessity of trained skirts; but the trained piece must be fastened carefully and strongly to both sides of the back seam so as to prevent it from getting out of place.

The beauty of a short skirt is in the evenness with which it hangs; sagging or dipping ought to be avoided, if a graceful effect is desired.

MRS. F. E. BENEDICT.

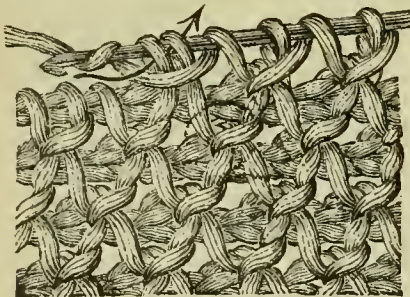


FIG. 3.

and goes around the whole jacket and around the sleeves, as seen in Fig. No. 5.

The crochet petticoat, illustrated at Fig. No. 4, is worked in this manner. Make one hundred and twelve chains; then work four



## DOING THE HONORS.



**ETIQUETTE** requires a certain form to be followed in the matter of what is called, doing the honors. When a gentleman marries, he then has someone to sit at the head of his

table and do the honors of his house, which duty essentially devolves upon the wife. In the house of a widower, doing the honors rests with his eldest daughter, if old enough. When a brother and sister keep house together, the lady is again called upon to do the honors; and a house without a lady at its head, is, with but few exceptions, closed to ladies. The difficulties of a bachelor entertaining ladies are lessened if he can command the services of a mother or sister, to play the part of temporary hostess. But as she is laboring under many difficulties, things do not work smoothly. When a bachelor has no lady relative to assist him in receiving his guests, he may ask the wife of an old friend to come to the rescue. But this arrangement has its drawbacks; questions are asked and comments made. The etiquette of visiting bachelors' houses requires ladies to be accompanied by their husbands; and young ladies by their parents, or by a married couple with whom they are intimate, the married lady acting as chaperon to the young ladies. A widow and her daughter could join a party of ladies staying at a bachelor's house, but they would not stay with him were he alone, or entertaining bachelor friends only. In the exceptional cases when a bachelor gives balls, at-homes, dinner parties, and small house parties, and does the honors himself, however well he acquits himself the absence of a hostess is felt and his position is most trying. At most of these entertainments ladies are in the majority, and they all expect attention from the host. Some particular lady is accused of receiving undue attention; or some other fair one is said to be monopolizing the host, and he is too polite to extricate himself.

With a host and hostess the case is different. A word from the one and a word from the other, sets every one at ease, and each looks for an acquaintance or friend to talk to, expecting nothing further from their entertainers. The position of a young widower is similar to that of a bachelor as regards society. But as a rule, young widowers soon marry again. They realize the want of a mistress in the house even more than does a bachelor, and rarely give entertainments during their widowerhood. Later in life the contrary is the case; a widower with grown-up daughters gives entertainments for them, and the eldest daughter does the honors, thus reducing the position to that of host and hostess. When a widow gives entertainments she also has her difficulties in doing the honors of her own house. If she is young and attractive, she invariably has a relative staying with her, to support if not to assist her. In dinner-giving the want of a host is most felt to make things pleasant in the dining-room

after the ladies have quitted it; and a male relative is generally in request for these occasions. But at small dinner parties, luncheons, afternoon parties, and at-homes, a widow does not feel the absence of a master of the house. Still as a rule it is only when a lady has been a widow for a certain number of years, that she cares to take up the role of hostess and take her place as a giver of entertainments. Many widows content themselves with doing the honors to their friends in an unpretentious way, and give perhaps a quiet little dinner to two or three people, or a small musical party to about thirty guests.

MILLICENT.

## FANCY WORK BASKET.

The foundation for the pretty little fancy work basket, here illustrated, is a fine light cane basket, of circular form, with three looped handles; and a close-fitting, round cover. The decorative part of the basket consists of embroidered drapery, finished with fringe and ball, or pompon, tassels.

The material for the ornamental covering may be cloth, velvet, or canvas, filled-in with floss, of any color.



FIG. 1.

The arabesque design upon the side may be copied in floss, in satin and chain-stitch; or in gold braid and gold thread; the latter is used for embroidering the stems. This pattern is to be repeated upon the three separate pieces of drapery between the three handles. The design for the top is similar, but modified so as to approach a circular form. The top is finished around the edge with a thick cord, either of silk to match the colors in the embroidery, or of gold. The upper and lower edges of the basket are finished with fringe; that upon the upper being narrower than that upon the lower. The fringe may be of silk or wool, in colors chosen according to taste. The same may be said of the ball tassels upon the handles.

Our second illustration shows the manner in which the fringe is made. A piece of coarse canvas is taken for the foundation, through which is worked the thread forming the heading, over a folded piece of paper, of the desired width, held as a guide. Six threads, passed through as many squares of the canvas, form the top of one tassel. The fringe proper is formed, finally, by knotting a selected number of bunches of threads through these loops.

If preferred a ball fringe may be substituted for the trimming just described. In this case a number of ornamental point

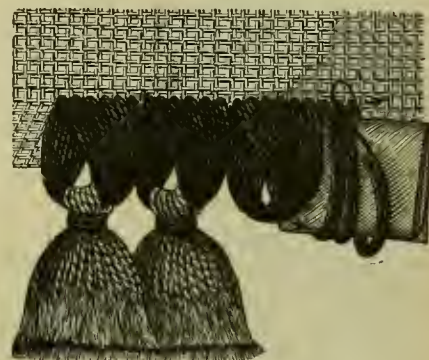


FIG. 2.

russe stitches in floss, are worked directly upon the material, immediately along its edge. Through these stitches, or rather, the loops formed by them, are then passed a number of larger loops, of one thread of zephyr, made over a stick, as a guide. These loops are then divided into bunches of three, each bunch constituting the heading for one ball. To make a ball, wind the wool around the fingers as often as desired, or until of a proper thickness, tie tightly in the middle with a separate thread and use the same thread to knot and secure through the bunch of three loops. Then cut the bunch forming the ball, at both ends; trim until the whole surface of the ball is even; and then steam over a kettle of boiling water, so that it will become fluffy. The balls for the tassels, if of wool, may be made in the same way. Care should be taken to have them graduated in size; and to tie them together properly, with the connecting cord intended to show, before steaming.

MISS B. H.

## CHILDREN'S HAIR DRESSING.

Children retain up to the age of six or seven, what is called their baby-hair, which is injured by cutting. It is soft and silky; altogether different from the harsher hair which succeeds it. If this hair naturally curls, well and good; but putting it up in papers is sure to injure it. Little girls need no hair-dressing; the soft locks are best left flowing, merely loosely plaited down the back, or tied at the nape of the neck with a bright-hued ribbon.

In cleaning the scalp use a blunt-toothed comb and a soft brush, with which a very thorough brushing may be given. Soap, water, and a sponge are all that are needed for cleansing the head from dust; and when well dried, a good brushing will restore the gloss.

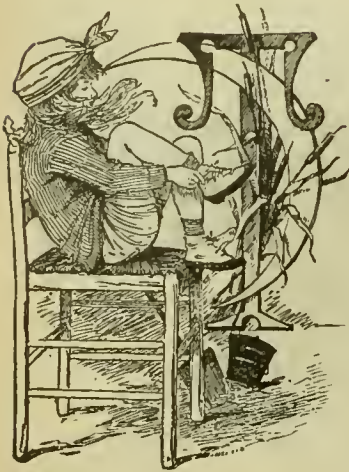
After the age of six or seven, it is well to cut the hair short, which permits a regular washing of the head. It will not grow-in coarse if regularly washed, and carefully brushed. Oils and pomades are alike unnecessary to the hair of children.

After the age of twelve, when the hair is permitted to grow, it is sometimes allowed to hang down the back. This practice overheats and weakens the back. In washing the hair do not use too strong soap or soda; as the hair is made brittle and splits at the ends.

MRS. D. M.



DRAWING WITH THE PEN.



THE art of drawing with the pen has become one of commercial importance since the invention of the photographic reproduction process.

There is nothing re-

produces so perfectly as a clear black-ink line on smooth white paper. For this reason, a bottle of liquid India ink and a sheet of smooth Bristol board, head the list of very simple and inexpensive materials for pen-and-ink drawing. The outfit is completed with three steel pens, large, medium, and small; an ink eraser; and a pen-knife. Rough drawing paper must never be used.

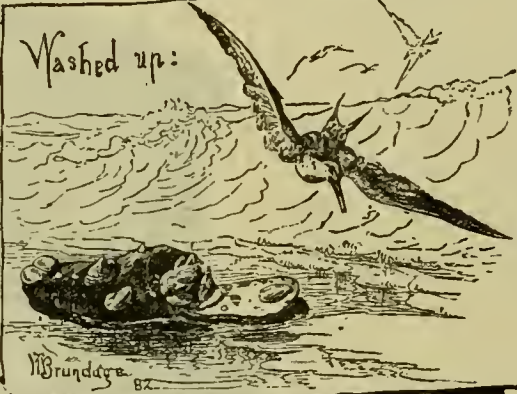
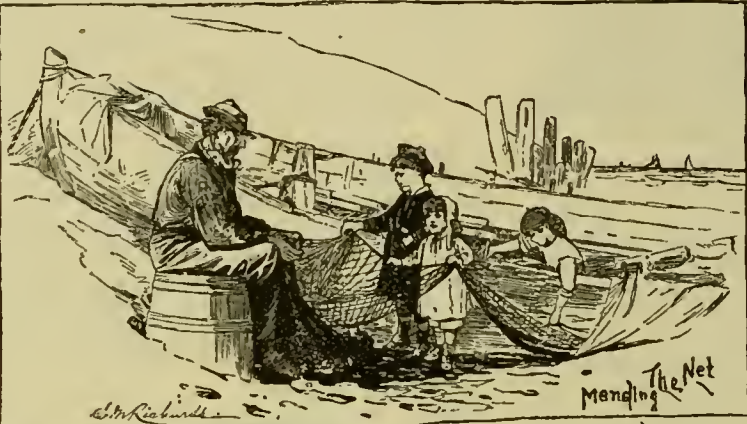
Use the finest grade of Bristol board that can be obtained; and the India ink must be a deep black, free from gloss. A first-class engraving with sharp, regular lines will never be obtained from an uncertain drawing done with pale ink on rough paper. The lines need not be heavy but they must be black. Even to produce shades of color it is not always necessary to strengthen the lines; by widening or narrowing the spaces between very fine lines, effective gradations can be produced.

The drawing should be made about one-fourth larger than the plate to be engraved. When the reproduction is very much smaller than the original, the lines run together, and give the printed picture a muddled appearance.

Until some skill is acquired at pen-drawing, it is better to take a hard pencil and sketch in the outlines of the design that is to be drawn in ink. When the subject is difficult a complete drawing in pencil had better be made; and then transfer the outlines to the Bristol-board. By this means the surface of the board is kept smooth and clean. The drawing is transferred by rubbing the back of the paper with a soft black pencil, then place it upon the cardboard and going over all the outlines with a pencil having a sharp point. When the paper is lifted a complete tracing will be found beneath. Fasten the Bristol-board to a drawing-board for convenience; and, while working, keep a sheet of clean writing paper under the hand, so that the surface of the cardboard may not become soiled or roughened by contact. After dipping the pen into the ink, it is well to try the pen upon this paper so as to be sure that it will work well.

Suppose the subject chosen be a landscape. The light and shade are divided into two grand masses; begin by laying-in

the darkest parts with simple parallel lines, keeping the shadows broad and flat and leaving the light entirely clean at first. These lines are then recrossed with other parallel lines; the direction of which will have to be determined by the forms to be interpreted. To do this crossing properly, requires practice; and so it is better to begin by copying a few good pen-and-ink drawings; and after studying the manner of recrossing and directing the lines, it will be easier to draw for oneself the forms as in nature.



SPECIMENS OF PEN-AND-INK WORK.  
Taken from THE ART AMATEUR.

The depth of tone desired in a shadow is produced by hatching, that is, crossing and recrossing; but care must be taken that one set of lines is dry before another set is begun, as blotted lines will spoil the work. Small deep accents may be blotted-in with the pen; and a very black mass of shadow may be put in with a fine-pointed sable brush.

As it is easy to increase the strength of a line, and difficult to lighten it, the lines should be made light at first, and deepened as required.

An error in drawing or too dark a tone can only be remedied by scratching out with a sharp knife. Very strong effects may be produced by the use of the knife when a few brilliant lights are needed in a large mass of black.

Time is sometimes saved by laying-on the dark masses perfectly black, and then getting the gradations by drawing-in white lines with the pen; using the best flake white. Do not go over a line the second time until the first is perfectly dry. Use a highly-sized article of India ink; and to improve it use a few drops of prepared ox-gall.

In drawing with the pen while being careful do not be timid, or the lines will appear patched; courage is needed to carry on unbroken lines. To produce a strong effect the lines must be graduated; heavy lines must be used in the dark parts, and very fine lines, made with

the small pen, in the light parts. A blot should be taken up at once with blotting paper, and the spot scratched out with a sharp knife; the paper is then smoothed down and polished with the back of the knife.

T. H. MORAE.

FLOOR PAPER.

This is how a floor can be prettily papered at small cost. First clean the floor thoroughly; filling the cracks with paper putty, made by soaking newspapers in a paste made with one pound of flour, three quarts of water, and a tablespoonful of ground alum, mixed thoroughly and boiled. The floor is coated with this mixture, and a thickness of manilla or building paper spread and pressed smoothly

down upon it. When dry, a second coating of paste and another layer of manilla follow. When this is dry, the paste is again applied and a layer of selected wall paper is pressed smoothly down. After this dries, cover with several coats of sizing, made by dissolving one-half pound of white glue in two quarts of hot water. When the surface is dry, one coat of hard oil finish is given. It should then be varnished. The floor is then ready for use; and this covering will be found as durable as oil-cloth and as easily cleaned.

HELEN S.





## FASHION GOSSIP.



AT this season, between the extremes of hot and cold, there is even more latitude in fashion than ever; and the variety afforded is peculiarly interesting. The rainbow hues which characterized the warm months, are pleasantly tempered, combined with softer, more sombre colors, to accord with the gray autumn days.

In the feminine world, fall is the very busiest of seasons. Contact with mountain

or salt air has played sad havoc; and wardrobes must be replenished in their entirety. From the dainty hosiery, only recently so shapely and silken, to the wonderful creations in millinery, once so charmingly fresh, not an article that was worn in summer, is fit to do duty to-day.

The unpacking of trunks after a summer's campaign, generates a host of thoughts. Many are the memories aroused, half happy, half regretful. This organdy lost its crisp beauty on that moonlight night upon the pier, when the breeze came so deliciously-cool over the water; it was very delightful, but—the organdy suffers! And these

silks, these crepes, these laces—alas! mid-summer ball-rooms have left the imprints of their scorching hands irrevocably upon them! Every scrap brings to mind some event; until the trunks of ruined finery become veritable store-houses of memory. Retrospection is pleasant; but just now we have to deal with the present, and decide what shall take the place of these crumpled summer fabrics that have faithfully played their parts.

Cloths, light in texture, are the leading materials for autumn costumes; and there is somewhat more elaboration in their making than formerly. The waists fit as snugly





FIG. 1.

as ever; and the sleeves are just as tight; but, in almost every instance, some kind of a trimming is needed, usually a flat passementerie of chenille or silk, studded with beads, and even with tinsel threads. The skirts are more bouffante than they were in the spring; and are made perfectly round, clearing the ground by several inches. Round buttons without shanks are much used for trimming.

A pretty model of a fall visiting-suit was made of cloth of a deep shade of gray; the bottom of the skirt finished with a heavy roll of satin.

By-the-way, these rolls are superseding the narrow plisses that have been worn so long. The over-scarf, which was draped in folds and pointed at one side, was of cloth, faced with satin. The casaquin, or incroyable bodice, was of brocaded velvet of deep peacock blue, untrimmed save by a number of antique buttons, placed on perfectly flat, and by no means interfering with the contour of the waist.

Caps are no longer thought only suitable for the breakfast table; but are important additions to every lady's wardrobe, be she young or old. Breakfast caps are made of fine muslin, trimmed with a simple lace, and perhaps, a knot of ribbons. Those to be worn as the day advances are more effective; are made of colored

India mulls or crepes, with waves of the softest and creamiest lace. Figure No. 1, in our illustration, shows a fancy cap that is at once dressy and youthful. The foundation is cream-white china crepe; it is trimmed with a double

pleating of Smyrna lace; a sort of bow of lace is placed in front, mixed with loops of ribbon in two colors, pink and a vivid garnet; narrow ends of the same color ribbon are tied loosely in the back. The cap shown at Figure No. 2, is intended for an older lady. It is made of soft layers of white Spanish lace; and two rosettes of black velvet constitute the ornamentation.

How to dress a young girl when she has passed the period of short skirts and not yet attained to the dignity of long ones, is oftentimes a troublesome question. The mistake most frequently committed at this stage, is, to put the girl at once into skirts of an awkward length; and into tight-fitting bodices that show her slender, undeveloped form to its worst advantage. Our illustration (Figure No. 3), avoids all this, and represents the front and back view of a girlish



FIG. 3.

costume that is both pretty and appropriate. The material is cashmere, of any desired color; the round skirt, which comes just to the top of the high boots, is trimmed with four rows of plisses. The overskirt, which is draped over one side, is finished with a plisse over cashmere embroidery. The blouse waist is gathered simply into the belt in front, the



FIG. 2.

back is fitted tightly, and has a plastron of silk shirred to simulate a yoke.

Never were fashions for young children more charmingly quaint than they are to-day. The little ones themselves delight in them, they are so sensibly easy and simple. The blouse costume for a boy, illustrated in Figure No. 4, is a good sample. This dress is of cashmere of any durable shade. The tucked waist and box-pleated skirt are trimmed with figured cashmere. Deep cuffs and a sailor collar, finish the neck.

Somewhat more fanciful is the little girl's dress, shown in Figure No. 5; though it is also eminently practicable, inasmuch as the whole dress is made in one piece, and is readily put on and taken off of the impatient little form. It is made of plain and polka-dot material; the pleated robe being finished round the bottom with a gathered flounce of the figured goods. It is made with a yoke; and the little coat with its embroidered finish begins from there. This is formed of the dotted material, and is cut away, showing the plain in front.

Our illustration No. 6, represents a suit for a boy of about five years, and the pants and broad-pleated robe, are made of a light diagonal cloth. The jacket, which is separate, is ornamented with



FIG. 5.

braid. The girl's costume that is given in Figure No. 7, is admirably adapted for out-of-door wear, as the weather grows cold. It is a princess coat, made of dark blue cashmere; and is fastened with ribbon bows over the princess





FIG. 6.

color broad satin ribbon, is placed at the right side.

The bonnet to be worn when this muff is carried, is seen in the same illustration; and is a capote, made of velvet the same shade; a roulade of lace extends over the crown, and another is gathered under the brim. The strings are chenille-dotted tulle.

The old-fashioned "negliges," which were so popular several years ago, will again be worn; and with a strange perversity, not only in the mornings. In the afternoon and early evening, it is decreed quite au fait for a lady to receive visitors in her Watteau costume; or what we would have called a little while ago, her wrapper. The graceful negligé, illustrated at Figure No. 10, is made of a figured foulard; the shirring at the waist, back and front, fits it into the figure; the train falls in folds; and a band

of passementerie runs round the skirt over two pleatings of pompadour lace. Three rows of the same lace are placed like a collar round the neck; and form the trimming on the sleeves.

For a child of either sex nothing could be more appropriate than the long cloak and cape, which is illustrated at Figure No. 9. It is exceedingly simple; being made of cloth, finished only with five rows of

stitching. Tight-fitting basques of Jersey cloth, made low over the hips, remain popular for every day street wear. A pretty innovation is shown at Figure No. 11, where a graceful hood is added. As the basque itself is usually black, the lining may be as bizarre as is fancied. It should however, always be of some soft silk, such as surah or taffetas.

We illustrate at Figure No. 12, a dressing sacque, and a thoroughly easy exchange it is for our hot, confined waists. It can be made of any kind of cambric or of India linen, and could not be more prettily trimmed than with a couple of narrow "flots" of valenciennes lace. There is a



FIG. 8.

sailor collar about the neck; a fold down the front, round the pockets; and the same lace should be put about the sleeves, and you have a charming jacket; which, when worn over a dark color skirt, is invariably presentable.

Our illustration No. 13, enables me to tell you about a lovely costume, for home-wear, that would be loveliest made in black figured grenadine. It should be made décolleté, with elbow sleeves; all run round with beaded black lace, over white de lisse ruching; the same, minus the ruching, must be pleated round the bottom of the corsage; the skirt should be demi-train; with loose, graceful draperies of the grenadine.

To be recommended for a fall costume is the one depicted at Figure No. 14. Made in taffetas, and trimmed with velvet, it would be very lovely. The skirt is ornamented with a full pleating; the overskirt is draped, and caught in revers at each side. A bertha-shape cape, trimmed with two rows of deep fringe and fastened with a large satin bow and loops, covers the close-fitting bodice. An ulster is an almost indispensable article of dress at this season. The one shown in our illustration (Figure No. 15), is recommended for actual service. It is made of fine checked cloth, seal-brown or dark blue in color; and extends to within three inches of the hem of the dress. A series of pleats, front and back, run with several rows of shirring, fits it into the figure; a narrow belt and deep pointed cuffs finish the garment.

Figure No. 16, shows a couple of neat models of fall walking costumes. That upon the left hand figure is especially adapted for light mourning; and is made of black sicilienne cloth; the plain waist is low over the hips; the short skirt is trimmed with a deep kilting; and the overskirt is draped low and caught at the left side with a bow of ottoman ribbon. The right hand costume is also sufficiently plain to be worn in mourning; and is of dark cashmere with pleated skirt and full drapery, edged with a black surah quilting. The corsage is made a la amazon. The bertha-shape wrap can be made of striped black-and-white goods, if the costume be for second mourning; and if not, then of bright-hued oriental fabric; with a knotted silk fringe.

The little girl's dress in the same illustration is a box-pleated skirt of blue cashmere, run with four rows of braid of a deeper shade. The



FIG. 10.

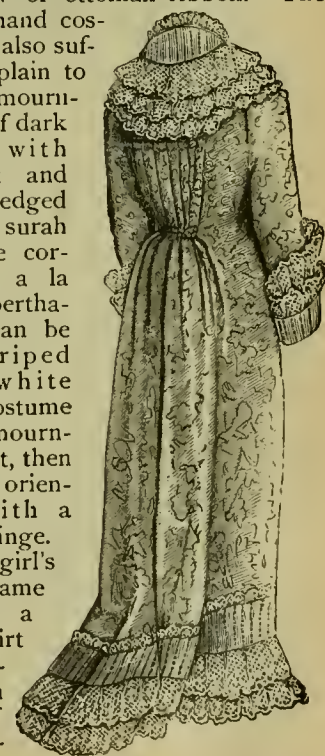


FIG. 9.





little school-girl. The pleated skirt is attached to a coat shape body; and over it is a deep cloak finished with a hood lined with colored silk.

Hoods of all descriptions, added to street wraps, were never more popular, some are made separately and lined with the material of the costume, or with color. Black satin ones, lined with cream or black lace, are intended for wearing with black dresses. Some are made with a broad neck scarf or a pointed fichu. Short jackets with hoods are much in vogue, but pretty mantles and capes of the dress materials, trimmed elaborately with lace and colored beaded passementerie and fringe, will vie with them in popularity.

There are many caprices in fashion, new and odd, but for the most part they savor too strongly of the eccentric to be either tasteful or pretty. I have seen three odd costumes made by a leading house, and which will soon dazzle the passers-by on Chestnut street. One is brick red, even the Rubens-shape hat is made of vivid red plush, over which wave some half-a-dozen nodding red plumes. Another, is Japanese blue, ornamented with owls' heads. The third, is a bright spinach green; the hat which goes with it, looks like a square of moss surmounted by a bird's nest. This last is destined to attract the attention of all and the smiles of many.

All summer there was a fancy, and I notice that it is extending itself into the fall, for loose dressing; that is, the waists fit the figure loosely, the wearer dispenses with stays, and there is a general look of "hanginess" about the entire toilette.

A western lady who was rated the richest, if not the most tasteful, dresser at Cape May during the warm months, adopted this peculiar style of dress; she wore the costliest India silks, China crepes, Escuria laces, etc., made with the abandon of a dressing wrapper.

At the same resort it was a sight by no means unusual, to see ladies breakfasting in Mother-Hubbard wrappers, perfectly unconfined from the yoke down, a fashion strangely trying to all but very youthful and slender figures.

Shot-silks are in high favor for house-wear; and very lovely dresses are made of silks in the various new shades; such as flamme de punch, gorge de pigeon, and aile de calibri; laces mix with them admirably. A pretty evening dress has a skirt of ecru solid embroidery, over which is a coat in shot-silk, green and pink, or fawn and blue, ornamented with a jabot of lace.



FIG. 12.

In millinery there are many quaint novelties; there are high-pointed crowns, and low flat ones; perfectly straight brims, and brims that are curiously bent and distorted. The tight-fitting capote, however, and the English turban, still hold their own for every-day wear. Dark color straws, almost covered with velvet; and felts, trimmed with bunches of autumn leaves, clusters of cherries, and bright-plumaged birds are most worn. For evening wear neat little bonnets of shirred crepe in colors



FIG. 13.



FIG. 11.

blouse waist is similarly pleated from the waist; giving the effect of a second skirt. A piece of broad shirring forms the belt; and the same trimming is to be repeated on the sleeves.

The left hand figure in the illustration preceding this article shows a simple but pretty dress, appropriate for a young girl. The plain skirt is of royal purple plush; the over-skirt, a paler shade of purple cashmere, is of novel cut; it falls in straight folds at each side, and is caught up in the back; over this again is a second drapery. The waist has a shirred yoke, and sleeves to match.

An entirely new style of wrap is shown on the right hand figure in the same illustration. It is made of rich satin de Lyon; and is exceedingly elegant. From the piece of shirring at the back it falls in Watteau folds; it is gracefully draped at the waist; and the bottom is finished with a deep passementerie and fringe of chenille and cut jet.

The dress of the child in this illustration is a useful and comfortable wrap; indeed, it is almost an entire costume, suitable for a





FIG. 14.

are in favor. Large pins for securing hats grow gorgeous. They come in the shape of true-lovers' knots; horse-shoes; and insects composed of brilliants and tri-colored stones.

Shoes for street wear differ very little in shape from those worn in the Spring. It is in the house shoe that fancy allows itself full sway.

Bronze color is once more fashionable, and dainty bronze slippers with low vamps and Louis Quinze heels are sought after. Boots, with the upper parts cut into lace-like patterns, are new. Fancy stitching and bead embroidery are often seen on bronze and fine kid shoes.

The handsomest Lisle-thread and silk stockings come in the shades of copper, fawn-color, Spanish-yellow, citron, bronze, dull strawberry, sage-green, black currant and willow; these are the shades that take the lead among the autumn hues.

MAY FORNEY.

Among the more prominent of the colors that are already shown as specially suitable to the approaching season, and those which will be the first choice for early autumn wear, are the various shades of gray, some of which have a blue tinge; others are of a pure silver shade, while others are mixtures of black or brown with white. Steel gray, with its bluish tone, is revived, and will be a favorite color this season. Following closely after this comes the iron gray, then the smoke gray with its brown tone, and the granite or pure stone color; turtle dove is also another favorite shade of gray, and is shown in the new materials for both dresses and bonnets.

After this come the browns, blues, greens, and copper reds, with the always popular dark garnet and cardinal shades. The blues are most of them pure and simple shades, sapphire, marine, and azure, with some of the electric blues that show a gray ashen tint under that color. In browns, which have appeared in force, there are the light shades in the natural tints of sandalwood and of the castor beaver furs, while darker browns have reddish hues, and are called by the old-fashioned name of autumn-leaf brown, which, by-the-way, is very different from the terra-cotta brown of last season. Havana browns are seen again following up their success of the spring, and there is a good deal of the last season's copper coloring also appearing. The dead leaf and chestnut browns have no gleam of red in their folds, but they are pure in color and dark in shade, darker even than the seal brown. There are one or two shades of golden brown that are very pretty and will be very becoming to almost every style of complexion and prettiness.

Among the new shades of green are the water-cress, showing blue shades; the duck, with the bright metallic coloring of the duck's breast. An odd effect is made by the silks, which change their shade from light to dark, according to the light in which they are seen; moss and myrtle greens are also seen again. Flame color is again to the front and the fancy for yellow still continues. Indeed this last color is seen in a variety of new shades, and besides these there are also seen the mandarin orange shades and bright imperial Chinese yellow.

Velvet brocades, which were losing ground, show signs of return to favor. Ottoman silks and rhadames will be high in popular favor. In wool materials, as in silks, plain colors will be almost universal; the exception will be found in solid check, two inches or more square, in two contrasting colors—a sort of magnified shepherd's plaid. These will be used in combination with plain material. In colors, seal brown, myrtle green, wine color and a new gray, which may be described as a light shade of London smoke or mouse color, will be preferred. The leading

styles in woolen dress materials will be the heather mixtures, ottoman reps—a double-faced, corded, all-wool material—and self-colored basket plaids, the plaid effect being given by the method of weaving, and the unity of color preserved. Brocades are to have corded grounds, the cords running perpendicularly or horizontally, and velvet brocades are to be in favor for cloaks; still, plushes will generally be preferred. Satin brocades, with tinted velvet figures in very large patterns, are used for portions of dresses, the remainder being of plain satin. For evening dresses shot satin is a novelty, silver and pink, blue and gold. This is used for part of the costume and brocaded satin to match, in very large patterns, for the remainder.

The new sashes are heavy, double-faced, wide lustrous gros-grain ribbons, in all the fashionable tints, especially the new ox-blood red, a wonderfully-rich color, at once brilliant and deep. For the new method of using ribbons as drapery, these plain ribbons



FIG. 15.



are more suitable than figured, and will undoubtedly be chosen. Yellow will still continue in favor in shades from amber to canary. Black surah, shot with gold, combines this color with the always desirable black. Silver will also be used with black, in the form of silver lace, passementerie ornaments forming pendants, and silver buckles. Black silk hosiery is covered with lace. Scotch plaids of various styles are also popular. Silver ornaments are in great favor, to a considerable extent replacing the gold. New cloak fastenings are heads of birds and animals. Some of these are very pretty, the birds especially. Jet trimmings have taken a new lease of life, and bid fair to be popular this fall. The new styles have the foundation completely covered and incrustated with jet. The fruit and berry designs are especially suitable for jet. One beautiful pattern has linked wreaths of fine leaves, with clusters of small berries drooping in the centre. Open patterns, like the one described, are suitable for use on colored silks.

About the only phase of æstheticism likely to be much in vogue is an imitation of the Greek in tunics draped on the waist. An example brought from Paris and exhibited in a leading store is a dress of cretonne in small red and blue checks, trimmed with embroidery to match, the tunic of which is carried up, pleated in a demi-plastron to the neck, and covers the whole right side of the waist. The short narrow skirt forms a hollow pleat close to each side of the tournure, and is trimmed on the bottom with a flounce of embroidery, above which is another pleated flounce, over which falls the tunic, which is itself edged all around with embroidery. The waist, partly covered by the drapery, is plain and pointed; with straight, standing collar and plain sleeves, all trimmed with embroidery. A developing eccentricity,

though scarcely one that accords with fine art ideas, is that of gathered sleeves, made so by setting stiff muslin puffs under the top of the sleeve lining to make the sleeve fuller and higher. This padding with the leg-o'-mutton sleeve is merely a revival. Sleeves are sprouting. The simple strap with evening dress, worn as a sleeve, or the arm-hole of a bodice, without any pretence even of a sleeve, is giving way to very short sleeves. In the case of bodices with lace or tulle sleeves the arm-hole is cut a little

above and long on the hips. The ventilating corsets, made partly of open net, are liked for summer wear. The dressmaker now depends largely on the drapery itself to make a rearward distension. But there are flat figures that need a small bustle in addition to any dress, no matter how full. For slight figures the newest bustles are made of eight narrow frills of barred muslin or hair cloth very fully pleated on a V-shaped foundation-piece of the same muslin, that is curved into shape by strings tied

across it. It is apt to have such a waggle as nobody ever saw in nature. There is also what is called a bustle skirt, combining a tournure and petticoat in one; and this, when trimmed across the bottom with flounces, is worn by stout ladies, and made to serve as the only skirt. This has some hoops across the back that stop on the side, and there are one or two muslin flounces around the foot; tapes attached to the sides are tied underneath the hoops to give the desired curve. Another skirt that gives good size, dispenses with hoops, and may be made at home and laundered there at small cost, is also a bustle skirt made of corded muslin. The muslin with the cords in bars takes the starch best, but that with the cords in stripes will do very well.

Lace will be of very great consequence during the autumn. In black, laces have a Medicis foundation,

but the solid pattern is outlined with what resembles laid work in embroidery, very fine and close. This comes in broad net and trimming lace to match. One pattern has long, graceful, drooping lily leaves, nearly covering the foundation. Another and lighter design shows detached roses of elaborate workmanship. The lightness of the foundation, the soft lustre of the pattern, and the richness of the bordering, combine to produce a singularly beautiful effect.

B. H. A.



FIG. 16.

lower on the shoulder than usual; then the lace sleeve is sufficient without another beneath of the bodice material.

The young sleeves are scarcely more than palpable, but they are there. In connection with them are worn low, short, pliable corsets that give a drooping bust. There are also corsets in what is called the English style, that have the bust-gores cut high, and are very long on the hips, to give the effect of a slight figure with long waist. For stout figures the best corsets are short



# HOME-ART MATERIALS FROM FIELDS AND WOODS.



**F**EAVES and ferns are the best known materials for home decoration which may be found in a country walk. As to ferns, do not pull them up by the roots; nor take a great quantity, which you cannot use. Out of the twenty-three

species of ferns indigenous to these latitudes, only three species are available for decorative purposes; these are, the maiden-hair, the lady-fern, and the dicksonia, all of which may be recognized by the delicacy of their structure. These three ferns are pretty, whether green, brown, or bleached.

Comparatively few flowers, are worth pressing, if intended for strictly ornamental purposes. Among those which preserve a semi-natural appearance when dried, are the following: the two early anemones, buttercups, larkspurs, red columbines, several species of violets, excepting the bird's-foot and including the pansy, oxalis, touch-me-not, yellow clover, red clover, five-finger, several species of honeysuckle, trailing arbutus, laurel, red and blue lobelia, purple and yellow gerardia, and one or two morning-glories. A deep red or yellow flower is the likeliest to preserve its hue.

In arranging ferns and flowers do not attempt to work them up into lamp-shades, picture-frames, and the like. Such fragile ornaments seldom pay for the trouble of making. A better plan is to arrange them in bunches naturally and place them in vases, just as you would if you had freshly gathered them. This applies to ferns especially, and to autumn leaves and grasses. Still if you wish to arrange them in fixed designs, the prettiest way is in flat bouquets; consisting of ferns, leaves, flowers, and moss, upon sheets of card-board. Use judgment: do not gum upon the same paper a trailing-arbutus, gathered in early spring, and one of cardinal-flower, found in autumn. Upon a glass screen form graceful patterns of bleached lady-fern, some grasses, and a few tiny blackberry vines. Gum them upon the glass, and then cover with white Swiss. The latter constitutes the back of the screen, and the design shows through the glass in front. Window transparencies may be thus made.

If there is only a small number of flowers worth pressing, there are still fewer autumn leaves. All may appear gorgeously beautiful when forming part of a landscape; but single, perfect specimens are hard to find. Maple and sumach leaves are most satisfactory; next to these are two or three varieties of oak-leaves, and the foliage of the sour-gum tree. The sprays of the virginia-creeper are brilliant; but they soon drop.

Almost any mosses except the coarsest, can be employed decoratively to advantage. There is one in particular, a dry, feathery, light-green variety, which pulls up from the ground in flakes. This dries without changing color, and may be used in a number of ways for mats, photograph-frames, and calyxes of artificial flowers. It may also form the greater part of a rustic picture.

Take a common chromo landscape, thus obtaining outlines and a foundation upon which to work; or use plain card-board, forming your own design, if you have the requisite skill. Cover the trees of the chromo with upright sprays of the moss; and cover the glass with detached pieces, using light or dark, according to the shading of the picture; securing them with mucilage. Fences, and tree trunks, cabins, and barns, may be made with the gnarled, gray lichen, like miniature logs. Bits of brown pine-cone will answer for houses and castles; stones and ground are supplied by a powdering of fine red or gray sand; and a tiny pressed flower here and there, will give the needed dash of bright color. Water and sky can be left uncovered, or touched up in water-colors. Figures are cut out of paper, properly tinted, and inserted in place; or they may be dressed in dried flower-petals. An appropriate frame for such a picture is made of pine-cones or rustic-work.

There seems to be no end to the possibilities of ornamentation with lichens. Sometimes one can find masses of forms sufficiently curious to be considered ornaments in themselves. The top of an old stump may display a forest of fairy, pearly trees, tipped with red, like tiny polo-caps. Such a forest may be transferred entire to a bracket or centre-table, which, then need exhibit nothing daintier. There are other lichens, flakey ones, of shaded sage-green, bordered with white scallops; these sometimes envelop old fences and logs with the most intricate embroidery. Sheets of lichen-covered bark are invaluable for beautifying rough wood-work. A soap-box, covered with such pieces of bark becomes a thing of beauty, fully as attractive as the plants which it is intended to hold.

Lichen-covered sticks and twigs may form the foundation for brackets or wall-pockets, sometimes as accurately as any boards that a carpenter could cut.

The silky seed-vessels of the graceful vine, wild clematis, sometimes called virgin's-bower, is the part used in decoration. But this is not the only style of pericarp useful in this connection. The seeds of the milk-weed, or wild cotton, with their white, wooly covering, are known, but not so well as they deserve to be. Even dried, homely seed-vessels are effective when combined with something brighter; such as the brown bunches of the sweet-marjoram, left after flowering; the stiff remains of the sensitive-fern, standing up from the ground in the thicket, like pependicular rattlesnake-tails; and the gaping pods of the evening-primrose, assume a curious bell-like shape. Chestnut-burs, bristly without, and of a creamy, satiny texture within, are interesting objects when opened like a four-pointed star. Twigs of small, knotty, imperfect acorns are sometimes valuable in rustic work. The cones of the various species of pines are old favorites. The cone-like fruit of the magnolia is more of a curiosity. Many pretty things, when they cannot be otherwise arranged, are still worth placing loosely upon a shelf, where they may be looked at and studied, museum fashion. Such an arrangement is sometimes the beginning of a subsequent collection.

The red berries of the dog-wood, the burning-bush, and the partridge-vine will

dry nicely and keep for a season.

Amateurs on the look-out for sylvan articles with which to decorate, need not stop with the vegetable kingdom. There is the glittering, white flint and a brilliant, red variety; green, serpentine, and the commoner gray and brown stones; and a fine effect can be obtained by arranging a number of these contrasting shades together, whether in a rockery or castle, upon a low mantel or stand, or merely as minerals. Those who live in localities in which they can pick up pieces of iron-ore, with the natural rust upon them; irregular blocks of marble, showing on the broken edges the delicate veinings; or fragments of coal, containing leaves of fossil fern, are indeed fortunate.

To speak of shells does not necessarily imply the seashore. Beautiful little white snail-shells regular and snowy, may be found in any woodland. Most large streams cast upon their banks quantities of mussel-shells; and how exceedingly pretty a mussel-shell is! It is sometimes almost as thin as paper; and, though dark on the outside, displays within a surface of sheeny pearl, glowing with all the tints of the rainbow, surrounded with border of deep violet-purple. Then there are tortoise shells; the back of our common land turtle, with its black ground and yellow spots, is quite attractive. If one is found detached from its owner, as may occasionally happen, take it home, clean it, and stick it up where it can be seen.

Then there is the locust-shell, to be found high on the trunk of an old chestnut tree, some fine fall day. It is the discarded covering of the locust, exactly of the size and shape of its body. In color; it is a pale, fawn-brown, perfectly transparent; and firm as horn. The head, feet, and little claws are perfect; while, down the back may be seen the slit by which the locust escaped. I would rather mount one or two of these upon a stick than any quantity of make-believe owls, of paper and peanuts.

A bird's-nest forms an elegant centre-ornament for a bracket, or pocket, principally formed of lichen-covered sticks. But, talking of the abodes of small animals, what do you think of another fancy: a hornet's-nest? Japanese-balloons are popular, why not a balloon naturally formed, of coarse gray paper made by insects? Also a wasp's-nest; that collection of perfect hexagons, also made of paper, but of a finer texture than the former.

The present fancy for peacocks' feathers reminds me that the plumage of some of our native birds is varied and beautiful. Perhaps the handsomest feathers that you will be likely to find, are those of the flicker. A flicker-wing, on the inside, seems literally, a banner of gold; on the outside, the gold is thickly covered with dark-brown spots. One variety of blackbird occasionally drop some brilliant scarlet featherlets from the tuft at his neck. With patience may be collected from our own birds, in our own fields, woods, and meadows, pieces of plumage of a number and variety sufficient to form an ornamental fan or screen of a thousand dyes. Use your eyes, exercise your taste and inventive faculty; and there need be no end to the beautiful decorations that you may evolve, from materials gathered and ideas suggested during your everyday walks.

MARGARET B. HARVEY.



## WHAT I KNOW ABOUT THE HORSE AS MEDICINE.



GAVE John a great fright the Spring before we were married. He thought that he was going to lose me! No, you are wrong this time; it wasn't a lovers' quarrel, at all; but something real serious.

Sometime in January of that year, I caught a cold; I never knew how. I was always good for one bad cold every season; so I didn't mind it much, for I expected it to go as it came. But this one didn't go that way, nor couldn't be coaxed to go any other way. In spite of a dozen sure-cures it kept on growing worse, until when Valentine's Day came I was doctoring for bronchitis; and by the time the equinoctials arrived, I was coughing so much and so hard that our folks and John were well scared and the doctor was worried; for it was beginning to look as if I had the consumption.

One day John came in, all excitement; I think he hurrahed; it's quite likely, for that's John. He said he had just found out what would cure me completely. It was a very simple remedy, and the dose was one horse taken twice a day. Then John read from a newspaper about a young lady who was threatened with lung disease, and who bought a horse and learned to ride. She groomed and fed him; made his bed and threw down his hay; combed his mane and tail; brought a bucket of water and washed his feet; sponged his hoofs with oil; threw a light sheet over him, while she raked out the bedding of his stall and swept down the sides and floor with a broom. But before she began this chamber-work for the horse, she put on high rubber boots, a short skirt, light rubber gloves and a gossamer. This young lady was further gone into a decline than I, but by tending to her horse herself, and riding several hours every day, she discharged her doctor before a month was out, and in three months she had her picture taken as a testimonial of what horse medicine did for her. That's her likeness on this page. Just the picture of health isn't she? John would much rather have had my likeness there; but he can't have his own way all the time, or he would spoil. John says that would be too dreadful for anything; but the risk is so small, that the thought of it won't keep him awake.

John was so very much in earnest on the subject of the horse, that he had stopped on the way to look at a horse that was advertised for sale; and he read us the description: For sale at a bargain, a well-trained lady's horse, could be safely ridden by a child; height, 15.3; in color, gray; well-set, sloping shoulders; good back; arched loins; firm and graceful neck; small head and ears; shapely, clean-cut legs; and good, firm feet: weight, 200 pounds. In every respect a sound, good-tempered, and properly-trained horse.

I give this description in full, because I

became the owner of that horse that very day; and also because when you buy a horse, that's the kind to get.

I used to think that horseback riding, like piano-playing, must be learned in youth; but it isn't so. If there is any best time to learn to ride, it is about the age of sixteen.

Before the week was out I was deep in the learner's difficulties. Every morning I put on a pair of strong boots with heels but no buttons; strong chamois riding trousers, cloth from the hip down, with straps to fasten under the boots, and soft padding under the right knee and over the left knee, to prevent the friction of the pommels; a plain skirt of brown holland; a dark jacket; and a pair of strong, loose gloves. I used no pins in my riding-habit, but stitched-on or buttoned cuffs, collars, and bows. I wore a short black veil, that did not cover my mouth, and I never wore anything colored when on horseback.

The nicest person to teach you is a lady



TESTIMONIAL TO THE HORSE AS MEDICINE.

or gentleman friend. John was my teacher, and he couldn't be cross with me; but he would laugh at me when I placed my hand upon my side, or behind my back, or fixed my arms akimbo.

"Come!" he would call out, "bring that left shoulder up! Don't let me see daylight between your arms. You needn't stick that right foot out any longer, I've seen how small it is."

He would never let me use a chair to mount with. I placed my right hand firmly upon the pommel of the saddle and the left upon John's shoulder, and I put my left foot in his hand; then John called out, one, two, three, and I sprang up and was seated.

My saddle was as straight as a board, and I never used a pad; the seat was perfectly level, with very little pommel upon the off side; and there was a leaping head, or third crutch. I found that to ride with grace and comfort, the saddle must not have one particle of dip. I had a small pocket

on the off side; and a neat cross-strap to support a water-proof.

Take my advice and never use a safety stirrup; for the mechanism is always rusty or out of order when it should work. I found a little plain racing-stirrup just the thing; because from it the foot can be instantly freed.

While John stood at Bob's head (he named the horse Bob), I went through something like calisthenics; curved my spine inwards and threw my shoulders back; let my arms hang down, holding on mainly by the knees; then shifted my seat from side to side, swaying the upper part of the body as little as possible. Then I swung my body from side to side, and from front to rear, while keeping my seat firmly. I continued this exercise until my body was pivoted in my hips, so that I could move it in any direction. The weight of the body was borne by an inward curving, flexible spine, and I sat erect in the saddle as on a high stool.

Then John walked the horse; and after a while, his speed was increased, until I had acquired a good seat, which I could preserve under all Bob's motions, and feel comfortable and easy.

When I first began riding I used to clutch nervously with the right hand at the off pommel, but John scolded me until I gave up the habit; and I also stopped looking as if I was afraid of tumbling off.

Do as I did, learn one thing at a time, and then learn to combine each with the others; and in time you will acquire the graceful, easy seat of a ladylike rider: elbows close; head erect; strong, steady hands held low. Courage is the indispensable virtue; all other difficulties may be overcome, but timidity; the horse knows whether its master or servant is on its back.

There is no fixed rule for holding the reins, but John taught me this way: hold the reins in the left hand, the curb reins divided by the little finger; the snaffle reins divided by the middle finger; and the ends of both sets carried up through the hand and secured by the thumb, which should be uppermost and pointed to the ears of the horse. Bend the wrist to the right so that the knuckles come uppermost, and the head of the horse will be carried to the right. Bend the wrist to the left, so that the finger-nails come uppermost, and the horse will be turned to the left. The right hand rests on the loose ends and assists the left. There must never be a tension on the two bits at the same time. I learned to keep Bob in hand by a series of slight touches of the bit, relaxed the moment resistance ended. At a pressure of the heel and the whip the horse brings his hind legs under him and goes forward, measuring his speed by the freedom given him by the hand. John taught me never to give the spur with a shock, but to carry the foot back and by lowering the toe apply the rowel quietly but quickly.

When I wanted Bob to halt from a walk, I raised my hand and leaned back in the seat, gently pressing with the heel and whip to bring under the forces of the croup. In going down hill I let him have liberty enough to permit his body conforming to the slope of the ground.



When I first tried trotting I thought surely I would be shaken to pieces; my hat shook, my hair flapped, my elbows banged; and John stood by and laughed at me! I thought I would never be able to move with the horse; but after a week's trial, during which I didn't seem to make any progress, I found myself trotting along quite smoothly. I can tell you what to do, but only practice will enable you to keep a steady seat. As the horse throws out his near fore-leg press your foot upon the stirrup in time to lift yourself slightly as his off fore-leg is next thrown out. Watch the motion of his legs, press your foot, and at the same time slightly lift yourself from your saddle. You make the horse trot by a light touch of the whip and a gentle movement of your bridle through his mouth; then change to a canter by a slight bearing of the rein upon the near side of the mouth, so as to make him go off on the right leg, and a little warning touch of the heel. For the trot, the horse must be kept light between the application of the hand and leg; restraining the speed by the first and augmenting it by the second.

When your horse gallops, that is, makes a succession of leaps, leans slightly back, and hold the body without stiffness.

You rise from the stirrup on the instep and not on the toe; but don't use the stirrup too much, it is intended to support the foot, not to be ridden from. Place the right leg firmly around the pommel, and place the left knee against the leaping-head, and you can rise in the saddle with but slight assistance from the stirrup. To rest the whole weight on the stirrup injures the horse, giving it sore back and ugly galls, and it snaps the leather.

John insisted that I should learn to leap; told me what to do; and with a cut of the whip sent Bob off at a low hedge. I sat glued to the saddle, with a firm but gentle grip of the reins, holding my hands low. I had been warned not to throw up my hands or else I would have done as other beginners do. I kept my hands down on Bob's withers, and never interfered with his mouth, sat well back and left him his head.

Never sit loosely in your saddle and always ride well from balance, and never from your horse's head. When he rises give him head room and sit back; on landing, support him with the bridle.

It is well to learn to ride without a rein, so as not to depend on the bridle for sup-

port. Also, it is well to learn to ride without a stirrup; not to dispense with it, but so as to be prepared for emergencies. And when you can ride fairly well without a stirrup, think how well you can then ride with one. Learn to change the reins from hand to hand, and move your position in the saddle, to look about you. Trot up a hill and walk down, sitting well back and giving him his head. Never trot a horse through town or city; walk him, giving him head room.

The whip is carried in the right hand with the point towards the ground. Never strike the horse upon the head, neck, or shoulders; and don't tip the horse unnecessarily. The whip is more for show and to use as the right leg. Petting and praising is dearer than oats to a kindly-tempered horse.

Sometimes Bob grew a trifle unmanageable, and required some little skill and coolness to control him. As it is well to be

no weight on the stirrups, lean back, and let him run, leaving his head quite loose. Then when he begins to tire, flog him until he is ready to stand still.

If there is any danger of your being thrown or losing your seat whilst your foot is caught, choose the least of two evils, and ride for a fall. That is, put your horse at something that will bring him down, say a fence or a wall, and when he is down, struggle on to his head, so that he cannot rise. This is a desperate remedy, but the case is supposed to be a desperate one.

A young horse when on grass will try a succession of bucks; sit close to your saddle, your knee well pressed against the leaping-head and your figure erect, but not thrown back. Then he will romp away, pulling against you; neither yield nor pull against him, but close your fingers on the reins, arms motionless, hands down, neither giving nor taking in the least. When he yields to your hand, yield to him.

Never notice your horse's fright. He will take alarm at familiar things from defective eye-sight or from a tricky habit, if it is pretence, whip him up to the object, but not when passed.

Of course if you find that the horse you have bought is a determined puller, jibber, or bucker, sell him at once, even at a loss.

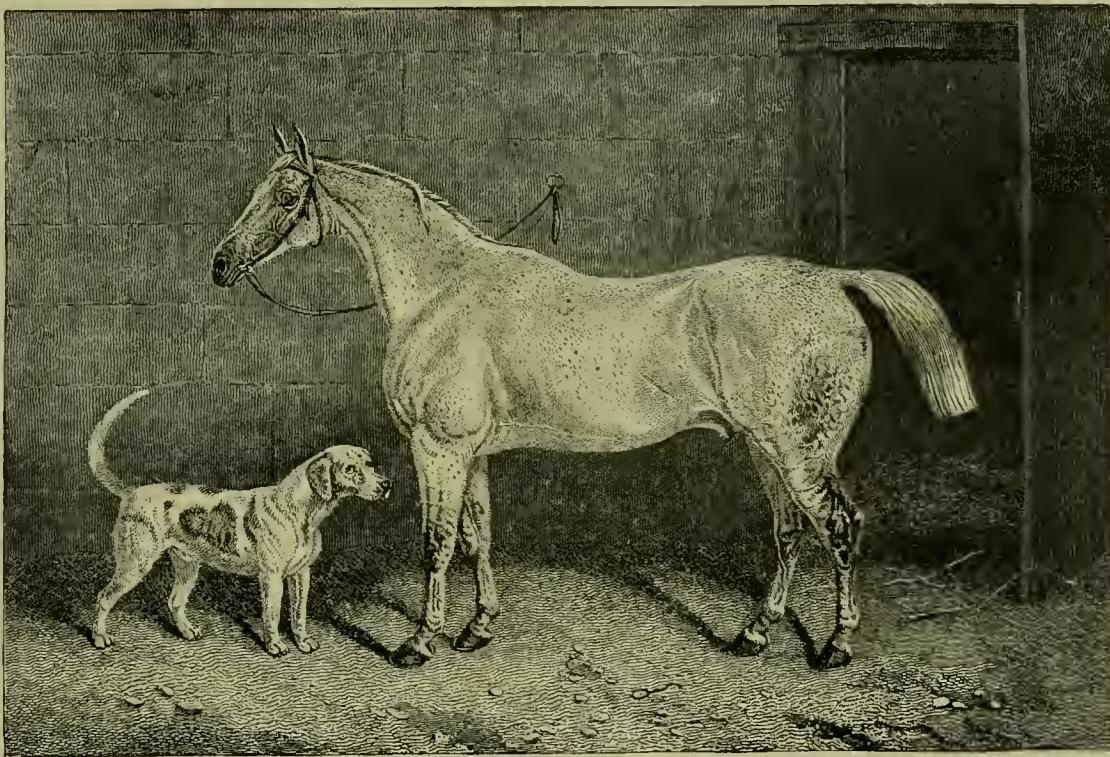
I have found that the horse is an animal of one idea; and so, if he will not obey the right rein, do not insist, but try the left, which he will obey, and become confused. If he won't go forward, he likely

will go backward until he tires of that mode, and then will start off right.

For a long time I could not get over my repugnance to using a spur; it seemed such a mean, underhand way to dig, dig, dig, and no one but the horse the wiser. But if it is an evil it is a necessary one that you will have to acquiesce in like I did.

Now stop and take a good look at Bob. Is n't he a beauty? John had Blitzen taken with Bob; and now he is sorry, for my sake, that he did so; because, he says, horse pictures are so very common, nowadays, that no one will look at a horse, when such a fine specimen of a fox hound as Blitzen, is to be seen. Oh! he really means it. When John looks at that stumpy, stolid creature, he sees courage, duty, perseverance, and a whole lot of things, down even to grace in that cart-whip tail! Tastes differ; even John's and mine.

I had a visit one day from a lady ac-



MY HORSE AND JOHN'S DOG.

prepared for emergencies, let me give you some points to memorize. If your horse backs, leave him the rein and touch him lightly with your heel, speaking encouragingly to him. If he rears, throw the reins loose, sit close, and bring the whip sharply across his flank. If this is not effectual, give him the butt-end of the whip between the ears. This is a severe measure that I never had occasion to use. If support is needed seize the mane, still holding the reins. Do not use the spurs while the horse is rising, but wait until he comes down. If, when he rears, he sinks upon his hind-quarters, leave him by seizing the mane and throwing yourself aside to avoid coming under the saddle.

If your horse runs away, and there is a clear road before you, do not fatigue yourself by taking a steady drag upon his mouth, for the support that you will give him with the bridle will help him on. Bear



quaintance of ours, who is a little strong-minded and a good deal unconventional. She rode cross-horse style, and was dressed in a bathing-suit: loose zouave drawers, drawn close below the knee, and fastened tightly over the boot at the ankle; a loose tunic, lightly belted at the waist, and long enough to come almost to the knee, when mounted; and a cape falling over the shoulders, not quite to the elbows.

I don't advocate that style of riding for ladies; nor do I have a great deal to say against it. Perhaps the days of the side-saddle are numbered; but as I really don't know the number, I shall hold on to the one that I use until it is regularly called in.

I have tried Bob on cooked feeding, and he thrives on it. I boil sufficient oats to do for two or three days, and when cool, mix with a small proportion of bruised Indian corn. I feed this three times a day from a manger placed low on the ground. I also give good sweet moist hay, varied with green food in summer, and carrots in winter. Bob gets a bran mash every Saturday; the bran being mixed with cooked oats or chopped carrots.

Well, I think that I have said my say on the subject of horseback riding; and John hopes that I haven't said too much. He is afraid that he will have claims for damages to settle with the relatives of deceased lady riders, who have followed some of my instructions too closely. But I have in view the many ladies who will substitute the horse in place of the medicine-chest, as I did; and with a like result. For I firmly believe that my horseback ride of a few hours daily, morning and evening, completely cured me of my throat or lung complaint; and that if I had not tried that experiment I would never have lived to become

JOHN'S WIFE.

### HOUSE PLANTS IN AUTUMN.



PLANT that was given fresh earth in spring, and has remained in the pot all summer, will not need to be repotted now. If there are indications before next spring comes that the nourishing qualities of the soil have been exhausted, a spoonful of

spirits of ammonia, in a pailful of water, once a week, will stimulate them to healthy growth.

Most plants are kept through the summer on the veranda, or put out in the open ground. In either case it will be generally necessary to give them some attention before transferring them to the house; for some varieties will most likely be infested more or less by the aphid, which does not damage them much while out of doors; but, as soon as he gets under shelter, he sets to work with an energy that might be commendable under certain conditions, but which the plant-grower will hardly appreciate. The aphid is a rapid and prolific breeder, and in a short time a plant will be covered with his progeny. Before taking in your plants,

it is well to fumigate them thoroughly. If there are no lice on them, it will be labor thrown away; but an ounce of prevention being worth a pound of cure, you will feel a great deal safer for doing now, what may save you a great deal more trouble by and by, after your plants have been damaged by the aphid's ravages. To fumigate plants most effectively, they should be put into a box which is tight enough to keep in the smoke. Set the pots up a foot or more from the bottom, where your dish containing coals will be. Moisten your tobacco before putting it on the coals. When the plants have been in the box from eight to ten minutes, remove them. Shake them thoroughly to dislodge every aphid which which may have fallen among the leaves, for some of the pests may be only stupefied, and you do not want them to revive. Then syringe—not sprinkle—the plants thoroughly with clear water.

It is not advisable to take plants in from the veranda or garden, and place them at once in the sunny window where they will get more heat than they have been used to, and less fresh air. Accustom them to the change gradually. Be careful to keep the window open as much as possible, and sprinkle them daily at first. Plants which have grown in the open ground should be lifted before the frosty nights come, and placed on the veranda until they are well established in their new quarters; on no account remove them directly to the house, for so abrupt a change will injure them very much. As many roots will be broken in taking them up, it is best to cut the top back considerably. Water the plant well, and shade it for several days before taking it into the house. You can tell when it has become established in its pot by its commencing to grow.

If any of the plants have grown in straggling shape during the summer, cut them back into something like symmetrical proportion before taking them into the house. Heliotropes, roses, geraniums, and such other plants as bloom on new growth should be cut back to induce that growth. It is better to start new plants of coleus than to try to winter old ones, for the old plant will have lived out its time before next spring, while new plants will be in their prime. Callas should be given plenty of water, and that warm, to induce bloom. I prefer to grow callas in jars which have no hole in the bottom. In order to prevent the soil from becoming sour or soggy from stagnant water, I put a tin spout or tube down one side of the jar, letting the lower end go down among an inch or two of gravel which I always put into the bottom of the pot before filling in the soil. Once a week I drain off, through this tube, any surplus water that may be in the pot, and do not give any more for two or three days. I always have fine callas.

Carnations should have a cool window. Too much heat makes them grow spindling, and the flowers will be short-lived. Your principal dependence for flowers during November and December should be the chrysanthemum. It is our finest fall flower. After it has done blooming, cut off the tops and put the plant in the cellar until spring.

Water your plants only when the surface

of the soil looks dry. Then water thoroughly, not in little dribbles. Most persons water too often, and do not provide good drainage, and consequently their plants turn yellow and drop their leaves when winter comes. Always put crockery or brick, broken into fragments, in the pot before filling with soil. If you do this, and observe the above rule as to watering, your plants will be much healthier than they will be if you neglect it. There are some exceptions to this, the calla being one; but, for most plants which can be grown successfully in the window, you will be safe in following the rule I have given.

EBEN E. REXFORD.



THREE DRAWER PATTERNS.

Our illustrations represent three different styles of drawers, for girls of different ages. The first (Figure No. 2), shows a pattern for a child between three and five years of age; the second (illustrated above), for a child from six to eight years old; and the third (Figure No. 3), is suitable for a girl between ten and fourteen years of age.

The pattern for the small child, is made with a ruffled band just below the knee, and is opened at each side, with buttonholes on the waistband, to fasten it on to corresponding buttons on the under-waist. The second size is finished with lace and tucks, and also opens at the side; with buttonholes, but has no hole in the middle of the waist band to button it to the under-waist. The third pattern is finished with inserting and edging, and has tapes to tie

FIG. 2.

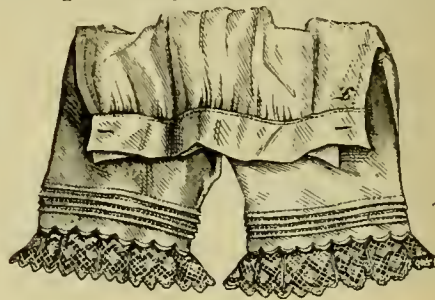


FIG. 3.

the waistband, in place of the buttons and buttonholes on the two sizes for smaller children. The hems on the opening require to be neatly faced about an inch deep; while the slits on the drawers opening at the side, may be simply hemmed.

E. EVELYN.



## CANVAS EMBROIDERY.

Sometimes, in working canvas bags, cushions, rugs, and the like, ladies find it desirable to cover the surface without any set pattern; or at the most, with simple designs, in soft blended colors; producing a rich effect, similar to that seen in Oriental tapestries. We herewith give several methods by which these objects may be readily attained.

In our central illustration, is seen a loose, mossy species of needlework, similar to knitting or crocheting in appearance; but in reality worked on strong canvas, identical with that once so much used in Berlin-wool work.

The work consists of diamonds. Each diamond is formed by marking off five adjoining horizontal rows of the canvas. Then in the uppermost and lowest rows of these five, mark off regularly a series of single squares; two consecutive ones having four squares left between them; and through the two opposite squares thus marked, in the outside rows, draw four threads of the zephyr floss or other filling material, perpendicularly.

When finished, this part of the work presents a number of perpendicular streaks of color, with the canvas appearing between.

Then continue the work by spreading out these bunches of four threads each, into the form of a diamond; stitching every thread upon the square immediately beneath its centre; thus bringing the rows of horizontal threads through the middle of every row of diamonds.

Care must be taken to use the same color or material, for stitching, as that already constituting the diamond.

It will be understood that there are also in

every diamond, four threads upon the back of the work; hence, that the back is finished similarly, thus doubling the thickness.

Any two colors preferred, may be chosen for this work; such as, red and black, chocolate and orange, or pale blue and pale pink. Two shades of red, green, or brown would perhaps be prettier than two colors totally different.

The small pattern in the left-hand upper corner of the illustration on this page, shows something similar to what has been described, and is intended for fine canvas. In this design, four colors are to be used.



The small pattern in the upper right-hand corner, shows the same stitch, with a different arrangement of the larger, color diamonds, and containing three colors.

In the two lower corners in the illustration, modifications of old-fashioned cross stitch are given. In these, the very small block is formed by covering one square of fine canvas; the large block is formed, by working over nine, diagonally.

In the lower left-hand corner, three colors are indicated; the black block representing blue; the shaded one, pale pink; and the white one, with a dot, yellow.

In the remaining sample, given in the lower right-hand corner, the block filled by a black centre and converging lines indicates red; and the blank one, white. But, in this case, as in the others, different colors may be substituted. M. B.

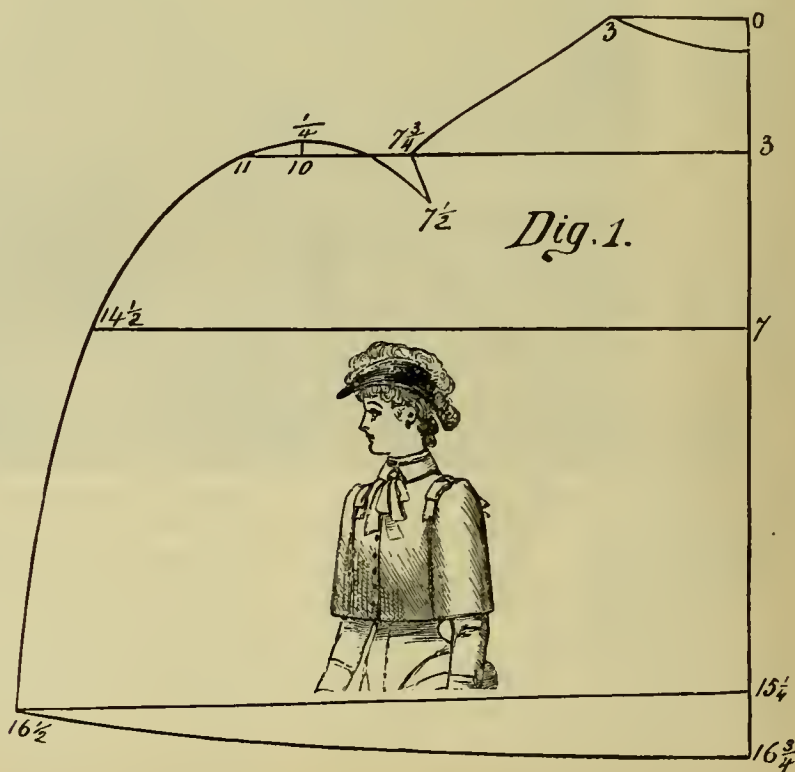
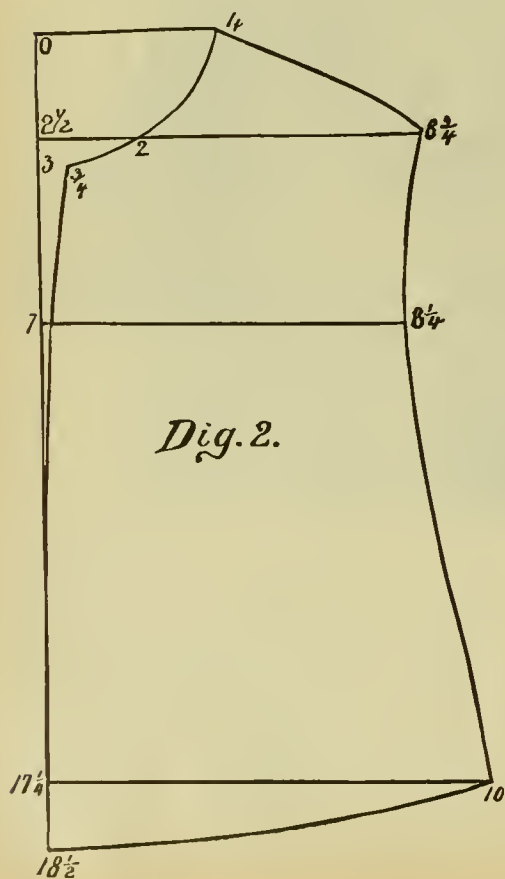
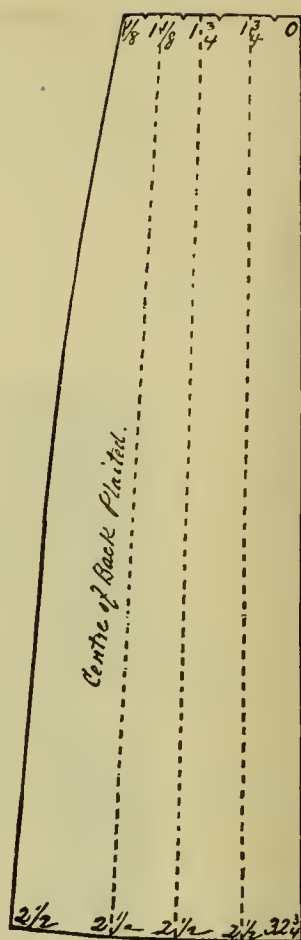
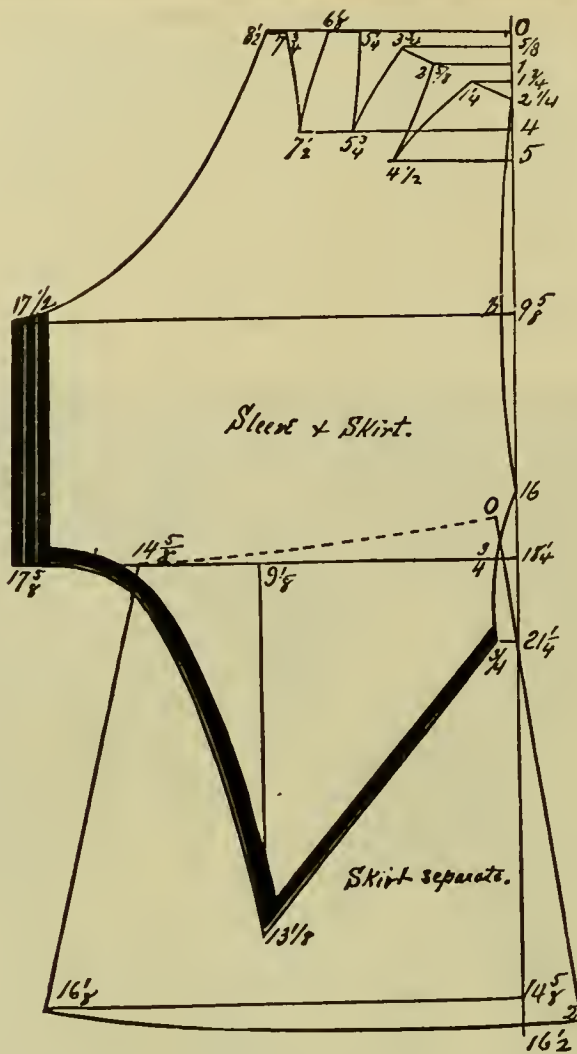
## NOVELTIES IN DECORATION.

The latest novelties in painted fancy articles, are, common tin plates, pieces of looking-glass cut into the form of palettes, and glass screens for standing before fire-places. The tin plates are first well covered with

a thick coat of oil paint, and then ornamented in the centre with some fancy design after which spirit varnish is applied. One design is a wreath of poppy buds and leaves painted around the edge, and a full-blown poppy with leaf and bud in the centre. The palettes are placed on an easel on the table, and have a spray and a butterfly painted on one side; and a satin bow is tied through the thumb-hole, to give an air of smartness. They serve as small mirrors. Some drape a piece of plush or fancy material around the easel before fixing on the glass palette.

Imitation Barbotine china is done with good effect by means of modeling wax, which can be had in dark red or lighter colors. The flowers are usually done on the plate itself, as quickly as possible, the wax adhering perfectly if the plate is slightly heated. When dry they can be painted. The red wax looks well on terra-cotta plates of the wax, worked separately, and the flowers put on the plate afterwards. The plate and adhesive wax must be slightly warmed. Plaques thus ornamented and mounted in velvet frames look like the real French china models that they are copies of. MRS. KALMYS.





HINTS TO DRESSMAKERS.  
(For descriptions, see opposite page.)



## HINTS TO DRESSMAKERS.



N the opposite page we present to the amateur and professional dress-makers the patterns of a wrap and a cape. The explanatory diagrams relating to these serviceable garments are most minute in details, and may be depended upon as thoroughly reliable, and if followed exactly the resulting fit will be satisfactory. The girls' dolman wrap is a little garment recently received from a French source. It has a pointed winged sleeve, the point reaching well down on to the under part of the skirt, which is cut in a separate piece, and attached on across the waist. The back is cut in one piece, having one box-pleat in the centre, and one on each side. It is trimmed with velvet or plush for autumn or winter wear. The illustration shows better than any description, how it should be made and trimmed; and it may be the means of suggesting modifications of the same garment. The violette cape shown in the other illustration, is an entirely new style of cape of a dolman form, that is jointed on the shoulder with a seam, which is continued down to the front from over the top of the arm. This makes the cape sit well, and prevents it from being too high over the shoulder. The back of the cape is cut in the usual manner, but without a seam in the back down to the centre, while a rolling standing collar may be used at the neck. The pattern can be enlarged by inches, and will give a well-fitting cape for a thirty-six-inch breast.

E. G. SPOTSWOOD.



THE CAPUCHIN HOOD.

This useful hood is here illustrated in three different conditions. First it is folded, and in a resting position upon the back of a water-proof wrap, as shown in Figure No. 2.

Second, it is seen distinct from the cloak, and open, ready to be put on, as in Figure

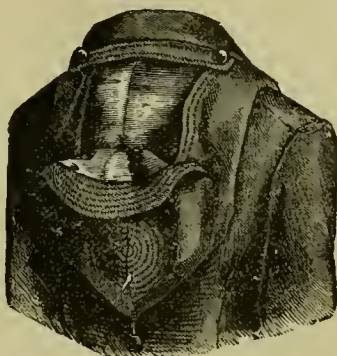


FIG. 2.

No. 3. Third, the engraving at the beginning of this article shows how the hood looks when it is placed upon the head.

The folded hood is really ornamental to the cloak; the crown stitching serving for a centre-piece to the pointed end, which is finished by a tassel; and the stitched face curtain, hangs over the centre medallion, while the stitched edges that are to protect the sides of the face, are in the folded hood, the necessary portions to make it complete.

In the illustration of the unfolded hood, Figure No. 2, it looks like a full-bust corset, with side seams, short sleeves, and pointed in the back with a strap ornament. But when it is placed over the head, the strap fastens the hood under the chin, and the fall which looks like sleeves, is thrown up, brim fashion, from the forehead, unless the wearer desires to protect the curled or crimped hair when it rains, and then the flap is turned down, like the visor of a helmet.

This hood has the advantage of being convenient, and is also most becoming to the wearer.

## OAK-LEAF LACE.

Of all the old-fashioned pretty patterns of knit lace, so dear to the hearts of our grandmothers, none so well deserved the name of beautiful, as the oak-leaf. This has been revived of late, in all its loveliness; and, when knitted in colored wool, it forms a most appropriate decoration for a gay flannel skirt or sacque. The best material for oak-leaf lace, when employed for such a purpose, is Saxony yarn or cardinal blue.

With a pair of No. 17 knitting-needles cast on fourteen stitches; then knit two plain; throw thread over the needle twice, so that the thread will be toward you; and purl together. Purl, turn or seam, means, literally, knit backwards; that is, put the right-hand needle into the stitch from right to left, instead of from left to right, as in

plain knitting, and throw the thread under the needle, instead of over. Repeat, knitting two plain; throwing thread over twice; and purling two together. This forms the herring-bone, or heading of the lace. Then knit one plain; throw thread over twice; and without purling knit two together; repeat, throwing thread over twice, and knitting two together; then knit one plain. Second is made by knitting three plain. The third stitch will be the first loop formed by throwing the thread over twice; such loops are treated like stitches. Purl one. This one is the second loop formed by throwing the thread over twice. Before purling, be careful to draw the thread under the needle towards you, pushing it back beyond the needle. Before knitting the succeeding stitches, knit two plain. The second of these two is a loop similar to the one indicated above. Then purl one. This one is also a loop, formed by the same thread as the one immediately preceding. Knit one plain. Throw thread over twice, and purl two together; knit two plain; throw thread over twice, and purl two together; then knit two plain.

It will be observed that while the purling two together forms the holes in the herring-bone, the knitting two together forms the holes in the oak-leaf. The knitting one plain and purling one, in the two loops, successively, of the return row, constitute what is known as binding over, or passing over holes.

The third row is formed like the first; except that, instead of one plain, between the herring-bone and the oak-leaf, knit three plain.

The fourth row is like the second; only instead of one plain, knit three plain.

The fifth row is like the third; only instead of three plain, knit five plain.

The sixth row is like the fourth; only instead of three plain, knit five plain.

The seventh row is like the fifth; only, instead of five plain, knit seven plain. It will be observed that the odd rows and the even rows correspond respectively with each other; that every odd row has as many plain stitches as its rank in the series; and that every return row has as many plain stitches as the row immediately before it. The width of the lace is increased in the scallops by the loops thrown upon the needle.

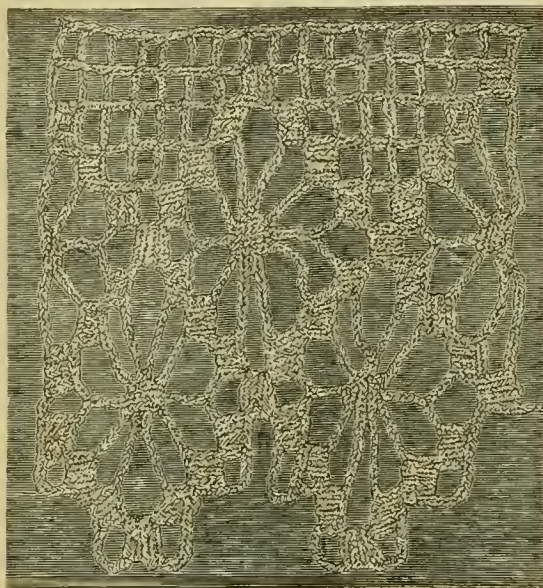
To form the eighth row, knit two plain; throw the thread over twice, and purl two together; and then repeat. Knit the remaining fourteen stitches, plain. The ninth row is made by binding-off one stitch at a time, until you have thirteen stitches upon the left-hand needle, one stitch on the right. Finish the row thus: knit five plain, throw thread over twice, and purl two together; knit two plain, throw thread over twice, and purl two together; and knit two plain.

The above constitutes one scallop. Several must be made before the whole effect can be seen, as the first scallop always pulls to one side.

This pattern may be narrowed by omitting one row of herring-bone; or it may be enlarged by adding several rows, thus having more holes than eight in the oak-leaf. A little experience will soon show how this may be done. The prettiest, most symmetrical form of the pattern, however, is that just given.

M.





### IMITATION ANTIQUE LACE.

Nothing could be prettier than antique lace for all purposes of household decoration to which lace is adapted. This lace is very fashionable; but its cost places it beyond the reach of many who would be glad to make use of it.

The illustrations which are displayed on this page represent an edging and an insertion, which are so perfect an imitation of antique lace, that unless closely examined, it would be impossible to decide which is real and which is imitation.

The expense of making this imitation antique lace is so small that every one who wishes can afford it. Besides it is something entirely new, being now first described in print.

To make these laces requires very careful and even work, and the directions must be very closely followed, as the whole beauty and antique appearance of the pattern, depends upon its being perfectly exact; irregularities are seen at once, and destroy the effect of the lace.

Procure a spool of Marshall's unbleached linen thread, No. 50, and a fine steel crochet needle. To make the insertion, begin by setting up a chain of seventy-five stitches.

For the first row, make two open stitches; four long stitches; a chain of nine stitches; five short stitches, the first caught into the tenth chain stitch of preceding row, each other short stitch into following chain stitches. Again, make a chain of nine stitches; then four long stitches, the first one caught into the tenth chain stitch of preceding row. Again, a chain of nine stitches, and five short stitches as before. Another chain of nine, and five long stitches, the first one caught as before into the tenth chain stitch; then six open stitches; and a chain of five stitches to turn.

Second row is made with five open stitches; four long stitches; three chain; four long stitches, caught into first long of three following chain stitches of preceding row. A chain of seven; three short stitches, caught into three centre stitches of group of five short stitches in preceding row; seven chain stitches; four long caught into three

last stitches of chain and first long stitch of the preceding row; three chain stitches; four long stitches, caught into long stitch and chain stitches, as before; a chain of seven; three short stitches, as before; a chain of seven stitches; then four long stitches caught, as before, into chain and long stitch; three open stitches; and a chain of five to turn.

Continue and make the third row thus: four open stitches; four long stitches, caught into long and chain of preceding row; chain of five stitches one double long stitch, caught into the centre of the three short of preceding row; a chain of five stitches; four long stitches, into chain stitches and long stitch; again, a chain of five stitches; a double long stitch, into the middle of three chain stitches of preceding row; again a chain of five; four long stitches, into long and chain of preceding row; a chain of five stitches; one double long stitch, into short stitch, as before; again, a chain of five stitches; four long, into chain and long stitch, as before; again, of five stitches; four long, into chain and long stitch, as before; a chain of five stitches; one double long stitch, caught into centre of three chain stitches, as before. Again, a chain of five; four long stitches, into open stitch of preceding row; four open stitches and five chain stitches to turn.

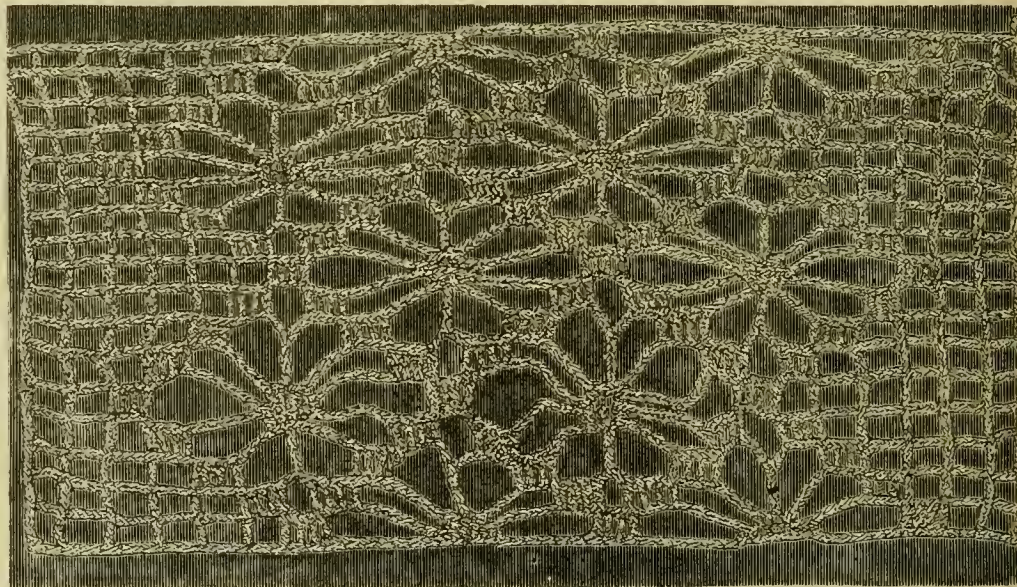
The fourth row follows with three open stitches; four long stitches; a chain of seven stitches; three short stitches, into double long stitch, and first chain stitch on each

row; a chain of nine; five short stitches, into three short stitches of preceding row and first chain on either side; a chain of nine stitches; four long stitches, into short chain, as before; a chain of nine stitches; five short stitches, as before; again nine chain stitches; four long stitches; two open stitches; and five chain stitches to turn.

The sixth row follows with three open stitches; four long stitches, into last long and first three of chain in preceding row; a chain of seven stitches; three short stitches, into three centre stitches of group; a chain of seven stitches; four long stitches, into chain and long; chain of three stitches; four long stitches, into long and chain stitches; a chain of seven stitches; three short stitches, as before; a chain of seven stitches; four long stitches, as before; three chain stitches; four long stitches, as before; five open stitches; and five chain stitches to turn.

The seventh row is almost like the third row. Four open stitches; four long stitches; five chain stitches; one double long stitch, caught into chain of three; five chain stitches; four long stitches; five chain stitches; one double long stitch, into chain of three; five chain stitches; four long stitches; five chain stitches; one double long stitch, into small chain, five chain stitches; four long stitches; five chain stitches; one double long stitch, into short stitch in centre; five chain stitches; four long stitches; four open stitches; and chain of five stitches to turn.

For eighth row make five open stitches; four long stitches; chain of three; four



side; a chain of seven stitches; four long stitches into last of long and first three chain stitches in preceding row; three chain stitches; four long stitches, caught into last three chain and first long of diamond; a chain of seven stitches; three short stitches, as before; again, a chain of seven stitches; four long stitches, into last long stitch and first three chain stitches; three chain stitches; four long stitches, into three chain and one long stitch; five open stitches; a chain of five to turn.

The work continues on the fifth row, with six open stitches; four long stitches, into one long and chain of three of preceding

long stitches; chain of seven stitches; three short stitches, into double long and one chain on each side; chain of seven stitches; four long stitches; three chain stitches; four long stitches; a chain of seven stitches; three short stitches; a chain of seven stitches; four long stitches; three open stitches; and five chain stitches to turn.

The ninth row continues with two open stitches; four long stitches; and so on, as in the first and each following row according to directions already given.

It must be carefully noted, that, unlike ordinary crocheting, this lace requires three chain stitches instead of two, to join each



open stitch. Also, each long stitch in the blocks of long stitches which shape the diamonds, must be caught into net over the chain stitches of the preceding row. It will be found that the first long stitch of the preceding block will have no stitch in it, the block just made being perfect without, in consequence of three chain stitches being used to form each open stitch. In every case a long stitch is caught into net over the chain stitch of the preceding row. This insertion appears very puzzling in the beginning; but care in following the instructions will enable the reader to produce this very pretty design; and she may be assured she will find herself amply repaid for her trouble.

The lace edging accompanying the insertion, just described, will require no elaborate directions; as it will be seen, it is exactly similar to the inserting in all respects, except the pointed edge. To make this edging, all open stitches outside the diamonds are omitted, and the long stitches which form the diamonds are caught into chain stitches of the preceding row. Thus, the second and fourth rows of the diamond require at the end a chain of eight stitches; five for the turning, and three to accommodate the long stitches, the fourth of which is caught into the first stitch of the preceding block. The sixth and eighth rows of the diamond, require only five chain stitches to form the loop; as the lace is now being narrowed, to the inner point of the diamond.

The lace and insertion here given, are particularly pretty for window curtains, pillow shams, and bed spreads; and may be readily adapted to children's collars, with a little ingenuity. They are also pretty for toilet sets; and a very beautiful tidy may be made, by crocheting a piece of insertion of any desired length, sewing ribbon on to each side of it, and finishing the whole with a row of lace carried around the entire length, and a dainty bow of the ribbon at one corner.

MRS. N.

## GYMNASTIC COSTUMES.



**S**YSTEMS of physical exercises, which are intended to aid in the preservation of health and in the proper development of the human figure, require a special costume for use in the gymnasium or in the class-room. Such a dress ought to be a hygienic model, when properly made and worn. Dio Lewis's system of light gymnastics, generally taught in high schools and academies for young ladies, prescribes a costume consisting of a full, garibaldi waist, a short skirt, and loose drawers, of the same material.

This costume resembles a bathing-suit; but there are points of difference hereafter to be considered.

The waist of a gymnastic costume should be made sufficiently full to allow of the free use of all the muscles of the body and arms. It must be cut high upon the shoulders, to admit of the arms being raised straight above the head. It should also be loose at the belt, so that it will permit the body to turn within it.

The sleeves of this costume are straight and full; fastening upon the wrist by a close-fitting, plain band or elastic braid run within the cuff, so that the lower edge will form a frill at the hand. The skirt is straight and pleated, and attached directly to the same band as the waist. The drawers are bloomers or Turkish trousers, drawn at the hem by elastic braid.

Objections are made to the gymnastic costume; some pronounce it ridiculous; others, immodest. But these objections arise, not from the costume itself, but from wrong methods of making and wearing it. A fancifully-trimmed costume certainly is ridiculous, because a gymnastic dress is intended for service, not show; and should be a plain, loose garment meant for downright hard usage.

In times past, dressmakers got the skirts too short: the proper length is, half-way between the knee and the ankle; so as to nearly cover the drawers, and display only the small portion of the stocking between the hem of the drawers and the shoe-top.

Furthermore, many girls made the mistake of wearing white underskirts, or their chemises outside of the drawers; whereas the latter were intended to cover all the underclothing. White stockings, also, some years ago, made gymnastic suits a little too conspicuous. But in these days when fishing and mountain costumes and riding habits are invariably accompanied by trousers; and when colored hosiery is universally worn, girls everywhere ought to know enough to guard against such errors in future.

Teachers of gymnastics tell their pupils to wear the costume without a corset; this is not, in all cases, advisable. Some ladies cannot feel at ease without some kind of support; and for these, it might be well to have a variety of the so-called health, or comfort corsets, which are made without steels, and with a less number of bones than

the ordinary corset. At the same time, those who can leave off their stays while wearing this gymnastic costume, are advised to do so.

As gymnastic exercises produce a great amount of warmth, it is necessary to guard against suddenly taking cold. A young lady, dressing for the gymnasium, should put on, next to her skin, a layer of flannel or merino, from neck to heels. Then she may or may not, don her muslin underwear, and her comfort corset or stout waist. Under the dress proper, are her gymnastic trousers, and a short underskirt of gray twilled flannel, or any other dark, heavy material.

In the way of shoes, some recommend high, laced or buttoned kid boots; and others, high, side-laced lasting gaiters; while some prefer black slippers or sandals, with black ribbon bows.

The only lingerie allowable with a gymnastic costume is a plain linen collar; and the only ornament is a simple stud or pin to fasten this collar. A light cloak or shawl should always be carried, to be thrown around the youthful gymnast immediately upon the conclusion of her movements, to prevent any sudden chill. It would be much better if every institution, in which physical exercises form part of the programme to have a set uniform for the class. A class looks much better when arrayed alike, just as the uniforms of soldiers add greatly to the effect of their evolutions. Besides, such a system would take away the temptation to over-dressing and the danger of mistakes.

The gymnastic class should have prescribed the material of the costume; its color, trimming, proportionate fulness of waist and length of skirt; as well as the style of the shoes and stockings that are to be worn with it.

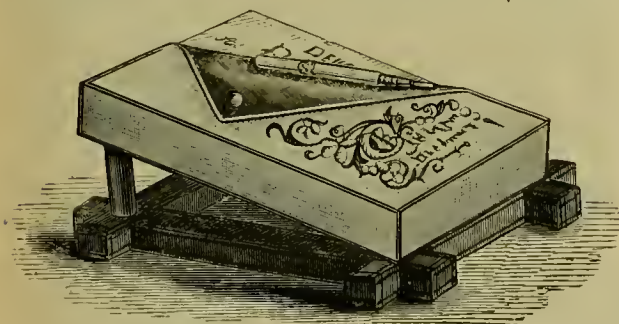
The uniform worn at Smith College, Mass. is of navy-blue flannel, trimmed with red braid, arranged upon the waist, sleeves, and skirt in flat rows. A broad sash of the flannel, trimmed with the braid, is loosely knotted around the waist. And a small flat serviceable pocket, edged with braid, ornaments the waist.

Navy-blue flannel is the preferred material for gymnastic suits. It may be trimmed with white or black braid, instead of red.

A handsome model, always popular in the Girls' Normal School, Philadelphia, displays a waist of scarlet flannel; broad, sailor collar of black velvet; black velvet buttons; black alpaca skirt, with four rows of scarlet braid set-on about an eighth of a yard above the hem; and black alpaca trousers, untrimmed.

With this picturesque costume is worn a sash of broad, black ribbon, or alpaca, edged with braid; and scarlet stockings. Another model is of pale blue cashmere, with gilt buttons. Still another, of Scotch plaid, with tartan stockings. M. B. H.

CHAMOIS is a new material for embroidery. It is used in covers of portfolios, cigar cases, and blotting books; and is suitable for many small conveniences pertaining to masculine tastes. A conventional design is outlined in gilt tinsel and colored braid; and the spaces are filled-in with long stitches in silk or crewel.



NOTE-PAPER CASE.

The neat and convenient case for note paper, here shown, is made of cardboard and covered with gray linen; and rests upon a wooden foundation, covered with pressed leather.

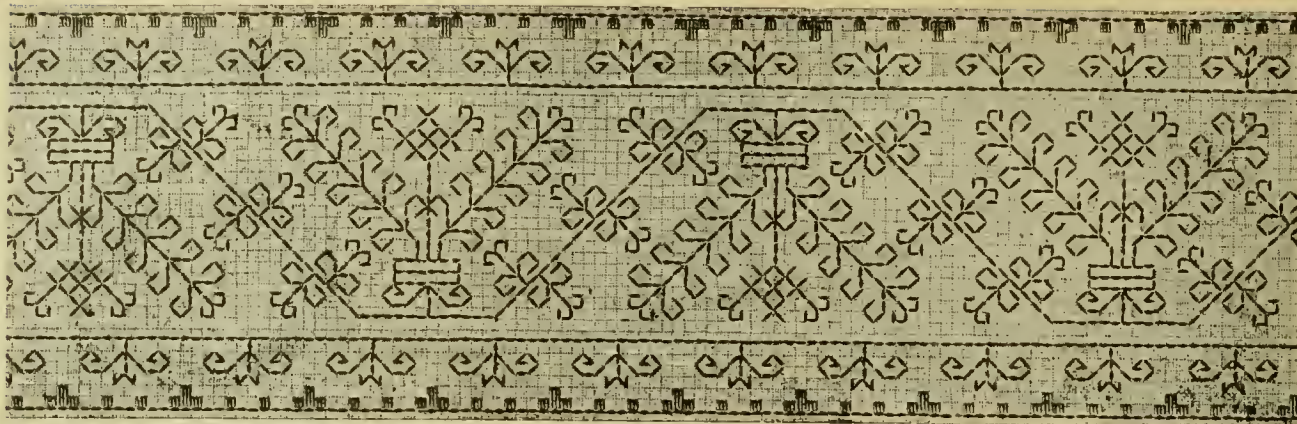
The case has a narrow leather binding, and is ornamented with a pretty embroidery in satin stitch.

The part which is turned down and fastened by means of a small button, is lined with blue satin and holds a gold pencil case.

The excellent illustration given above and these few instructions will enable anyone to make one of these ornamental and useful contrivances.

W. F.





VARIOUS BORDERS.

Needlework decoration of furniture; sofas, chairs, sideboards, chiffonieres, mantelpieces, etc., ought to be in keeping with the style of the woodwork. Usually, nothing is more suitable in needlework decoration than cross-stitch and Holbein embroidery.

The best materials to decorate with cross-stitch and Holbein work, are, toile Colbert, pricked linen, filet canvas, or well woven huckabacks.

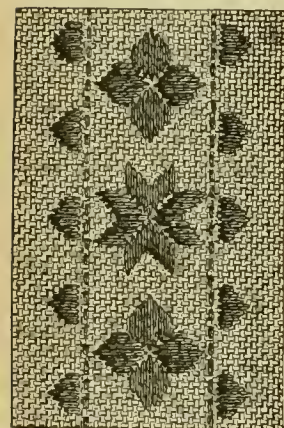
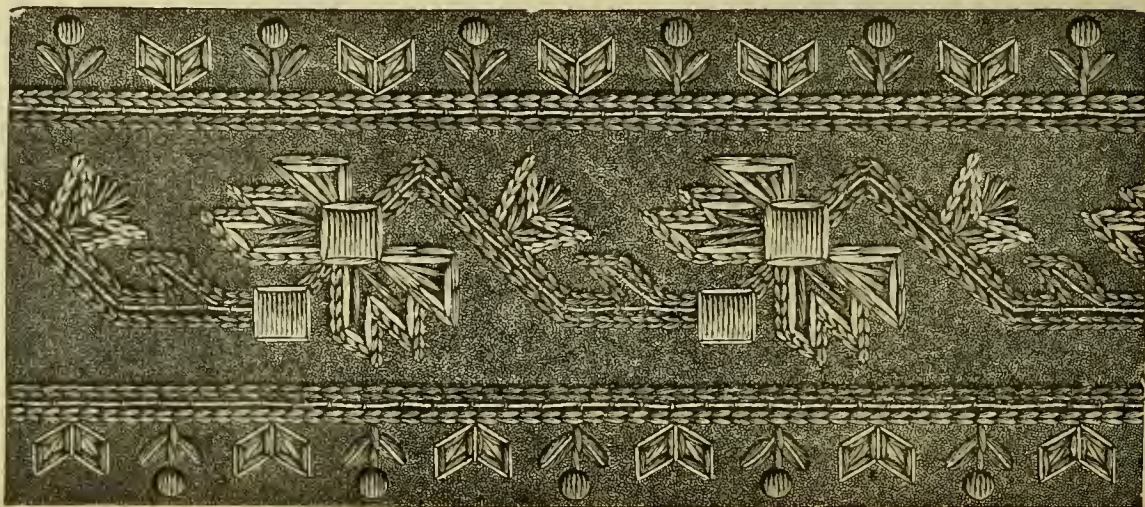
Upon this page is given various patterns of borders. These repeat designs can be executed either in one color, red or blue or alternately in red and in blue. They are very easy to work and are also very effective on towels, small tablecovers, and such articles.

These borders may be done with unsplit filoselle silk. First, make the outline, which, we will say, consists of two rounds, as seen above. The first round is to be made with running-stitch, for which take one thread on the needle and proceed in the usual manner until the round is completed.

To make the second row it is necessary to wind thread around all the stitches of the preceding row; by this means the cord-stitch is represented, and a fine cord is formed. Fill up with darning stitch, make the narrow border in zig-zag fashion and finish the border with double button-hole stitch. This is done in two rows, the one being three double stitches of dark silk; and the other, three double stitches of light silk. Each double stitch requires one hole, the group being separated for each stitch. Draw the needle from underneath towards the top through the hole, and then, from the top to the bottom of the hole through the loop formed.

From the number of patterns of borders here given, something suitable to any article requiring needlework decoration, may be selected and employed to advantage by those for whom they are intended.

MRS. H. HEDDERWICK.





## INFANTS' LONG CLOAKS.



INVENTIVE genius is not severely taxed to make shapely the most elegant wraps for infants; nor is any great ingenuity displayed; because these coverings are invariably long cloaks with capes, the latter portions, short, medium length or long, as the mother may desire.

In design, infants' long cloaks are either sleeveless sacques, made wide enough to completely envelop the form of the baby; and almost as long as the exquisite robe worn beneath; or they are simply long wide circulars, sometimes cut square in front, or graduated from front sides to a greater length in centre of back.

There are more fancies in capes than in the under wraps; some are long enough to meet the heading of the trimming on the cloaks; others reach only half-way down; while very pretty shoulder capes are shaped like those now fashionable for ladies. These capes are sometimes made without hood, then they have an ornamental collar; but hoods are really more dressy than collars, for they can be richly trimmed and handsomely lined. The popular shapes for hoods are the horse-shoe, the Vandyke, the long square, and the hood with three points.

Infants' wraps are made in almost as wide a range of materials as are children's costumes; and specimens are shown of cloth, flannel, cashmere, ottoman, gros de Naples, satin, and brocade or damasse.

Those in cloth and flannel are often without any trimming, save three or four rows of stitching on the hem; and again they are finished with bands of silk, cut bias, in scallops, joints, or other designs, or put on with an embroidered or with a braided heading, about an inch and a-half in width, and plain; some are very neatly braided in oriental and floral figures.

Cashmere is a favorite material for infants' cloaks, and is used in cream, pearl-white, the tints, and sometimes in richer, darker shades of the fashionable colors. Such wraps are generally braided or embroidered

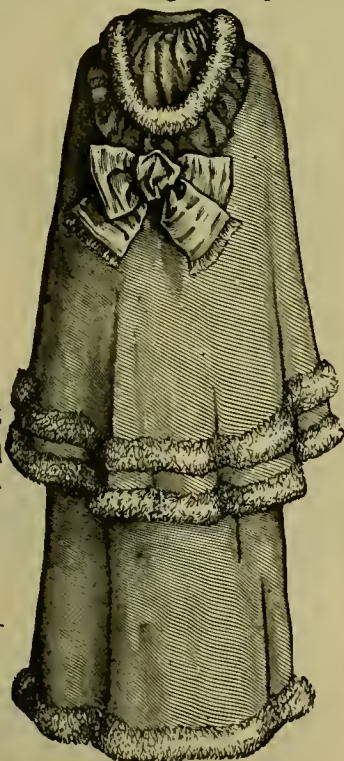


FIG. 1.

about the entire edges of cloak and cape; and trimmed with fringe.

Lace is used to garnish cloaks of silk, satin, and brocade, or as finish below rows

of other trimming, or as beautiful embroidery. Again, for winter wear, elegant little affairs are bordered with bands of swan'sdown, ermine, chin-chilla, and other soft furs.

Often cloaks are comparatively plain on the outside, while the almost hidden portion, the lining, shows the loving skill of the mother; being not only in handsome silk or satin, but most artistically quilted in fanciful and unique designs. A decided novelty is a cloak with inside corner pieces, representing a baby in a cradle, executed in outline stitch in embroidery silk.

One of the illustrated models (Fig. No. 1), is an infant's long cloak in ivory-white Sicilienne silk, showing the diagonal cord; with circular cape, reaching more than half-way down the cloak. It is lined with satin quilted in diamonds. The cloak's edge is finished around the bottom and up the fronts with a border of swan'sdown; and the cape is decorated with two rows of the same soft, pretty trimming. The hood of corded silk is puffed, and lined with satin; the gathers of the silken puff being hidden beneath a band of swansdown, a bow of white satin ribbon is placed at the lower edge of the hood, in the centre; and the wrap is tied in front with white satin strings.

The other engraving (Fig. No. 2), represents a damasse cloak with cape, and long silk-lined hood, finished with cord and tassels. The cloak is without trimming; but the cape is ornamented with pleating of damasse, headed and edged with knife-pleating of lace. The plain lining of this cloak is of silk, like that in the hood.

Very pretty is a pale blue cashmere cloak, embroidered about cape and lower edge in floral designs and irregular scallops, with sprays of leaves and flowers in each of the four corners. The cape is further trimmed with deep chenille fringe, with alternating drops of cream-white and pale blue. The wrap is tied at the throat with two faced ribbon in the fringe shading.

A circular and cape of cream gros de Naples is deeply scalloped about all its edges, each scallop finished in button-hole stitch, with centre-piece richly embroidered in the vine-spray with leaves, buds, and blossoms. From beneath these scallops a heavy fringe of chenille falls, and the garment is secured with loop bows of ribbon.

One of the most handsome baby wraps lately made to order, is in pearl-white flow-



FIG. 2.

ered brocade; in the centre of each flower in the fabric a cluster of seed pearls is embroidered; while a pearl trimming heads two rows of rich point Duchesse lace. This lace is put on full, both on cloak and cape, and ornaments the dainty hood, which is completed with bows of brocaded ribbon. This wrap is lined throughout with satin quilted in flowers, like those in the brocade; and it is accompanied by a cap of Duchesse lace, lined with satin, and trimmed with bows of the brocaded ribbon.

MRS. MARY E. LAMBERT.

## HINTS ON LETTER WRITING.

To write a letter or even a simple note is to many a trouble and bore. How to commence a letter to a comparative stranger, on any matter of interest, is the first difficulty to be got over. Shall it be a letter or a note written in the first or in the third person? In all communications with strangers, it would be correct to write in the third person. A very slight acquaintance, however, would authorize a letter being written in the first person. Notes are confined to brief communications; as the repetition of pronouns becomes wearisome and confusing. In writing in the third person construct the sentences with care, and remember that it is a vulgar expedient to use the initial letter of either the writer's name or of the person written to; the full surname must be used. It is the received mode not to commence a note with "compliments". Guard against lapsing from the third person to the first in the course of a note. In writing letters the cramped style and a small Italian handwriting, are no longer in vogue; and, when seen, appear very much out of date. The prevailing style of writing is bold and free, the characters upright; and tall toppling l's and long-tailed g's have disappeared. A free use of capitals is also indulged in, which gives a dash of originality and spirit to a letter, when not overdone. Many letter-writers affect a literary style; that is, leave a margin of an inch on the left hand side of the sheet. The strictly business habit of writing on the first and third pages only, so as to copy by letter-press, should not be followed by fashionable letter-writers. Paragraph a letter, so as to avoid incoherency; allowing a new line and a capital for each new subject. The practice of underlining words used to be considered weak; but it is sometimes admissible when writing to those with whom one is not on ceremony. Another practice of the past which is now happily discarded, is that of crossing letters. There is not much variety in the conventional endings at command; yours truly, or sincerely, or faithfully, being the principal formulas in use. Always bear the purpose of the letter in mind and do not overweight it with a mass of extraneous matter. Do not devote the first page to trivial excuses. Punctuate as far as possible; do not omit notes of interrogation or of exclamation when needed. Do not accuse oneself of writing a stupid or dull or uninteresting letter. It is now considered a vulgarism to put P. S. at the bottom of a letter; add what has been omitted, without apology.

M. DUDLEY.





NEW CAPES AND MANTELETS.

A very slight addition of warmth is needed in the wraps worn with street toilets during the early autumn months; consequently, pretty shoulder-capes and stylish mantelets are most in favor, as they give a graceful and becoming finish to the costume. Our illustrations show four of the prettiest and most unique wraps of this description, suitable for the present season. Upon the figure illustrated above is pictured a decided novelty in the cape line. The material is of heavy ottoman silk, and the shoulders are



FIG. 2.

shaped with a seam on top to fit snugly over the sleeve, and rounded off each side of the front, showing the lower portion of the dress waist. A handsome velvet applique design ornaments the lower part of the cape, and the edge is finished with a handsome ball fringe of chenille.

Figure No. 2 represents a very elegant mantelet; the material used being heavy Sicilienne. The cape portion is very skillfully planned, and unites three sections in its formation, there being seams upon the shoulders, and other seams curving over the arms and terminating a little beyond the shoulder-seams. On the top of the arm is a slight fullness, which produces a sort of sleeve effect, which is one of its chief beauties. Three rows of Spanish guipure lace, pleated scant enough to show the pattern, ornaments the cape; and a width of the lace forms a large jabot in front, fastened down twice and falling in a point in

the centre.

The illustration of a very dressy shoulder-cape is given in Figure No. 3. The material is the new velvet brocaded lace, lined with crimson surah satin. Each half of the front is in one piece, and the back is cut so as to meet the front at each side in a curve over the upper part of the arm. This produces the sleeve effect that is just now so much admired, and renders the cape as close and becoming about the shoulders as a tight-fitting sacque. The trimming is of French lace, gathered to form a heading; and the standing collar is concealed by a quilling of lace and fastened in front with long loops and ends of ribbon of the same color as the lining.

A very charming mantelet is given at Figure No. 4. The material is heavy gros de Naples silk. The back is cut without side pieces, and forms two pointed tabs below the waist; the fronts are also pointed, but much longer. A short, cape-like sleeve is gathered full at the top and trimmed with three rows of French lace. A row of French lace finishes the edge, and a jabot of lace is placed down the front.

Capes and other shoulder wraps of this description are fashionably worn this season, made up in all kinds of fabrics. Brocaded material will obtain for dressy occasions, and lace of Spanish guipure and other varieties will be among the favorite garnitures. Capes, such as have been described, will also be made up in floriated and broche net, lined with yellow, red, or any bright color. The cape and mantelet, will be among the leading features in fall fashions as they are particularly adapted to the autumnal fabrics, and the necessities of the season in the way of light and becoming wraps. Cloth and other suit goods will no doubt be selected by many for these pretty capes, ornamented with soutache braid, velvet ribbon, or embroidery.

These pretty additions to a lady's street toilet are sure to become popular; as they add style and finish to a costume. The cape or mantelet may be made up in any

material, whether of light or heavy fabrics, to wear with any special costume; or may be constructed of black for general wear. Another recommendation of these jaunty wraps is there comparative inexpensiveness, and the ease with which they can be removed or donned. When worn with combination costumes, the color of the cape



FIG. 3.

should harmonize with the predominant color; but a handsome black cape of any rich fabric is a safe investment, as it may be fashionably worn with any style or color of costume.

Where more warmth is desired, a layer of fine cotton may be placed between the lining and material; but this is only needed when suit goods of soft woolen finish are employed.

Soutache braid will be much used for embroidering these wraps; but very elaborate designs would scarcely be in good taste. Laces and passementeries are also favored for ornamentation, and ribbon ties, or lace jabots with hooks and eyes underneath, are used for fastenings.

F. E. B.



FIG. 4.



## AUTUMN WRAPS.

Dolman-shaped wraps have always found favor with the ladies, and each season finds this style modified and improved, although the original design remains. They are so graceful, elegant, dressy, and convenient, that all the caprices of fashion leave them comparatively unchanged, and only varies slightly the form of the sleeve or the style of ornamentation.

The illustration here given represents in the left-hand figure a very elegant dolman wrap, of heavy black ottoman silk, richly trimmed with soutache braid. The adjustment of the front is similar to that of a plain sacque, there being no darts; and the back is very stylishly inclined to the figure by a curving centre seam. The arm sizes are a medium between those of the dolman size and the ordinary sacque; and the sleeves are cape-like, and very attractive in effect. Below the arms-eye, the upper and under parts are both sewed into the under-arm seam of the dolman; and they are so skillfully curved along their inner edges that no matter how closely the cloak may be fastened, entire freedom of motion is assured to the arm. The buttons and button-holes are concealed under a band of the embroidery; thus preserving the design of the ornamentation intact. A handsome chenille fringe finishes the edge of the garment and a large collar of the silk, edged with fringe, is placed around the neck. The wrap is hand-embroidered, in a very artistic design, with heavy silk soutache braid, giving the pattern in rich and bold relief.

Upon the right-hand figure is seen a dolman wrap, in cloaking of a soft, thick description; and in this instance, four heavy silk cords constitute the garniture. The cloak is quite deep and the front edges, after being turned in hems, are edged with a heavy silk cord and closed in double-breasted style, with button-holes and buttons; a row of buttons being also placed in the overlapping side to perfect the double-breasted effect.

The sleeves fall in a deep point upon the outside of the arm, and then curve completely over the shoulders.

Deep fringe of silk and chenille, makes a rich and elegant finish for the garment.

Wraps such as described, may be made of all kinds of cloaking goods; Siciliennes, surahs, and brocades. Bands of satin, plush, or any other seasonable trimming may be used; but a plain finish in rich material would not be out of place. Soutache braid embroidery and fringe, as shown in our

done in chain stitch, button-hole stitch, and darned stitch. The button-hole stitch is used in outlining flowers, and is three-quarters-of-an-inch deep. Sometimes the effect of this stitch is given by an over-and-over stitch, or satin stitch, which is then outlined on the outer edge with stem stitch. In this coverlet the leaves and inside of the flowers are done in the chain stitch above

described, and the design is made more prominent by darning the rest of the ground in garnet filoselle, which is the tint used in the decoration. Another spread wrought in the same way, is of ecru sateen in lighter garnet shades, the tints running into pale pink. In this one, in the centre of the flowers, which are only conventionally outlined, a sort of herring-bone is introduced for variety, and the seed vessels are imitated by the fine diamond-shaped couchings. A bed-spread of pale-blue satin sheeting, has for design a large open scroll, evenly distributed over the surface, and outlined in chain stitch. This stitch is made small, lies flat, and effectually conceals the material. Filoselle is used; and in throwing the stitch the silk is held so that the two lines of the loop lie over one another. The stitch really looks as if it was stem stitch most carefully done. Another spread is made of cream white sateen, with ornament in tints almost approaching lavender shades, and with a border of plush of a harmonizing tint. Crash and linen momie cloth are also used for bed-spreads, and are elaborately decorated. A linen momie cloth has for its design a large leaf and flower pattern. The stems are done in loose Kensington stitch in crewels, and the leaves are not only outlined, but filled-in with parallel lines, an eighth of an

inch apart. The leaves are large and have irregular spots in long stitches of lighter greens worked in them to break their monotony. The flowers are filled-in with layers of filoselle by making loops of it an inch long and fastening them down with a stitch of filoselle at the upper end, which is in itself ornamental.

This linen momie cloth coverlet is very effectively finished with a broad band of olive plush.

MATILDA G.

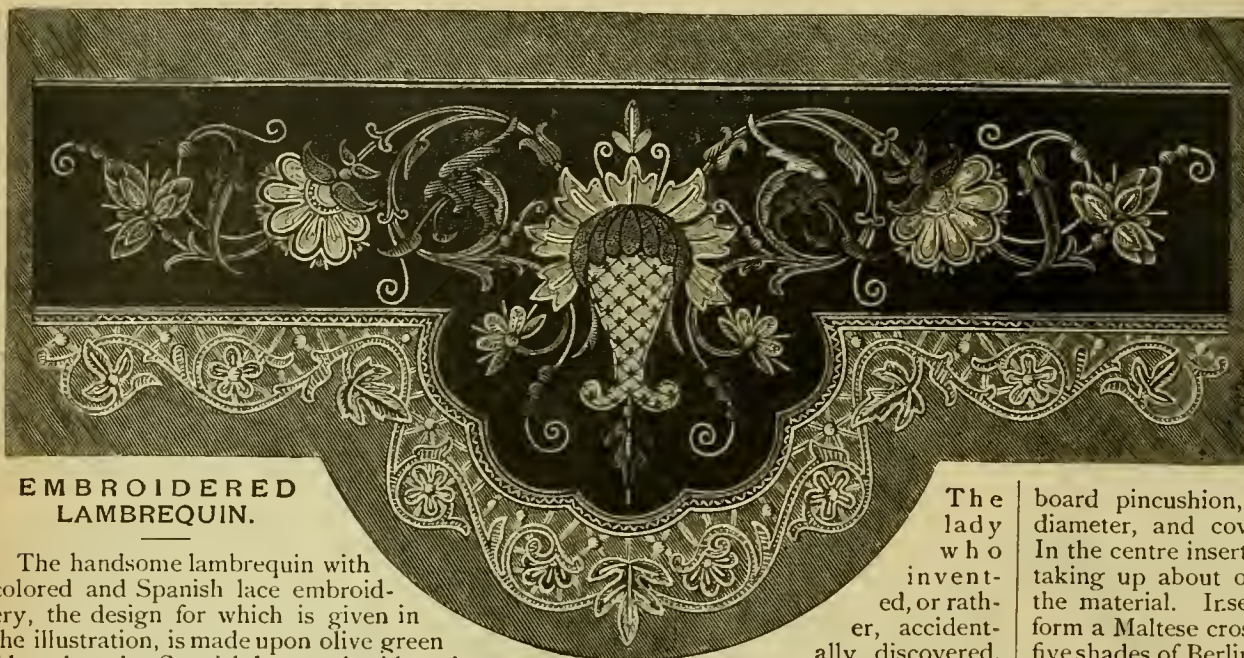
## BED-SPREADS.

White coverings that can be kept clean and fresh by laundrying are no longer sufficient for people with luxurious tastes. A handsome bed-spread is made of creamy white satin sheeting, with a bold design

illustration, will, however, be among the most stylish and recherche garniture for these handsome garments. F. E. B.







### EMBROIDERED LAMBREQUIN.

The handsome lambrequin with colored and Spanish lace embroidery, the design for which is given in the illustration, is made upon olive green felt, when the Spanish lace embroidery is used; while for the colored embroidery an applique of velvet of the same shade is used.

The fine silk cords that finish off the velvet applique, are of old-gold and olive-green, and are united by light blue cross-stitches. The embroidery on the velvet has satin appliques, and is done with split fillo-selle silk. The large figure in the middle has a yellow applique at the point, which is covered by gold threads crossing each other.

In the centre is a brown applique, and at the top a pale blue applique. The two lower appliques are bordered with silk of the same shade; while gold cord borders the top. The leaf-like figures above and below the centre-piece, are to be done with olive green, in button-hole stitch; while the dots are done with red, in satin stitch.

The arabesques and tendrils are done in light and dark olive green; mixed with smaller ones, done in burgundy-red and rose color. The dragon's head is brown, with black outline. The next flower-like applique is of sage and of olive-green, edged with gold cord, and brightened with red and blue stitches. The last two figures are done with pale blue and rose, shaded; and the round knots are made of these colors.

An olive silk cord edging completes the lambrequin, which makes a very ornamental decoration for a room.

• MATILDA BELL.

### HOME-MADE VINEGAR.

**P**ERHAPS some of the readers of the QUARTERLY would like to know how they can make for themselves a vinegar, easy of production, inexpensive, and warranted to keep for years retaining the color and crystal purity of water.

On account of its clearness, it is desirable for chow-chow, or other pickles, and for table use.

The lady who invented, or rather, accidentally discovered, the method of making this vinegar, is a notable housekeeper, whose experience in matters of the kind can be safely relied upon. She calls it corn vinegar. The following is her method of making this vinegar:—Take ten large ears of old corn, shell them, and then wash carefully. Put the grains into a large boiler, or kettle with a lid, and just cover with water. Boil steadily for four or five hours, or until the separate grains of corn begin to crack. Keep the boiler covered, moving the lid only to stir the corn, to see that it does not burn, and to fill up with more water, when needed.

When it has boiled sufficiently, pour the contents of the kettle into a large wooden vessel, as a tub or butter-firkin, taking care to observe that the wood does not taste. Then put into the corn and water, ten pounds of granulated sugar, one cup of ground ginger, and ten gallons of cold water. Next add two quarts of home-made yeast.

Potato-yeast is best. Brewer's yeast would answer, were it not that it would darken the vinegar, one of whose best qualities is its clearness.

Having added all the required ingredients, cover the tub or firkin containing the mixture with an old table-cover, and set it in a warm place, as a dry shed or pantry; but not in a cellar. Let the forming vinegar stand six or eight weeks, stirring occasionally. At the end of this time it will have formed mother, and be ready for use, strain carefully and cork away in bottles or demi-johns. Age will improve it very much. The above recipe is for ten gallons of the vinegar. By preserving the same proportions, on a larger or smaller scale, a larger or smaller quantity may be made.

Those who wish to experiment, before making a large quantity, may try the following recipe for one gallon of vinegar.

Take one pint of shelled corn; one pound of sugar; one teaspoonful of ground ginger; one gallon of water; and one pint of yeast. In other respects, proceed as for ten or twenty gallons. All who have seen or tasted this vinegar have admired its perfect clearness, and praised its substantial qualities. All who have tried the recipe have been enthusiastic over their success, and

declared that it reflected great credit upon the bright lady who gave it to them.

She cares nothing about the fame that might follow her discovery; but hopes, for the sake of her friends, that her vinegar will become as universally known and valued as it deserves to be.

M. B. H.

### WOOL ROSES.

Wool roses are made by taking a flat cardboard pincushion, about three inches in diameter, and covering it with holland. In the centre insert a long darning-needle, taking up about one-eighth of an inch of the material. Insert a second needle and form a Maltese cross. For a pink rose take five shades of Berlin wool, and wind it round flat under both these needles. The smallest petals will require five rounds, and the large ones, ten. Leave about half a yard of wool, thread a rug needle and run it through each layer of wool between the first two needle-points and bring out on the opposite side on the outside edge. Then pass the wool under the next needle and run through in the middle of this division; remove the needle and one petal is worked. The petals are made in regular sizes. Mount them by taking first the odds and ends of wool, roll them together, and twist a piece of fine wire through them; then the two ends of wire together form a stalk. On this little cushion place the darkest petals, arrange them and sew through with the ends of wool that were left on the petals. The building together of the petals require taste and skill.

ALICE.



### RETICULE.

The handsomely-ornamented reticule here shown is made of dark red silk reps.

A novel way of decorating this reticule is with a painting representing a caricature of a lady of the last century. As will be seen she carries both a walking stick and a reticule; and her boots are furnished with high French heels. This bag is finished with a red ball fringe.

MINNIE.





TIDY OF JAVA CANVAS.

The tidy of Java canvas, shown entire in the illustration given above, may appear complicated at first sight, but it is in reality very simple.

This tidy is worked in cross-stitch; in a pattern which, though intricate, is not at all difficult to reproduce.

The materials required are a square of fine white canvas and a hank of red split zephyr.

As will be seen by examining the engraving the border is plain knotted fringe, tied by hand, after pulling out the edge to a sufficient depth. In many cases, it might be well to make the fringe before beginning the embroidery; as in this way, one can readily avoid encroaching upon the space allowed for either, or forgetting to leave sufficient margin. There are but two simple rows of knots forming the heading. Ravel out plenty, for, while it is easy to shorten fringe when too long, it is impossible to lengthen fringe that is too short.

In the adjoining illustration is shown a detail of the larger figure seen at the bottom of the tidy, immediately opposite the centre. Here, also, are to be placed the initials of the owner of the tidy.

At the top of the tidy, directly opposite this figure, is a similar one, inverted. From this detail, the other figures of the design may be readily understood.

At Figure No. 3, there is shown the border of the tidy, to face the heading of the fringe. It is slightly enlarged, being of a different proportion than the detail shown at Figure No. 2.

Any slight departure from the patterns given, such as supplying the required corners of the border, the skilful needle-woman can regulate for herself.

H. B. M.

#### HOME MOVING.

Changing one's dwelling-place involves, at the best, much hard work and bodily fatigue and annoyance. This may be reduced in some measure, by doing a definite amount of packing daily, three or four weeks before the projected departure. Ornaments, books, pictures, etc., should be wrapped in newspapers and packed into tea-chests and in dry-goods boxes, bought for the pur-

pose. These cases should have a number outside and the corresponding number written in a small book, with a list of the contents. Then, when the furniture car is being unpacked, by referring to the book the men can be directed into which room to take the cases; and a great deal of unnecessary labor will thus be saved. To facilitate matters, the lady should roughly draw a diagram of the ground plan of the principal rooms, marking upon it the position of the piano, cabinet, table, etc. This will enable the carmen to place the articles of furniture at once in their

places, and so avoid the helpless chaotic appearance that the carmen usually produce;

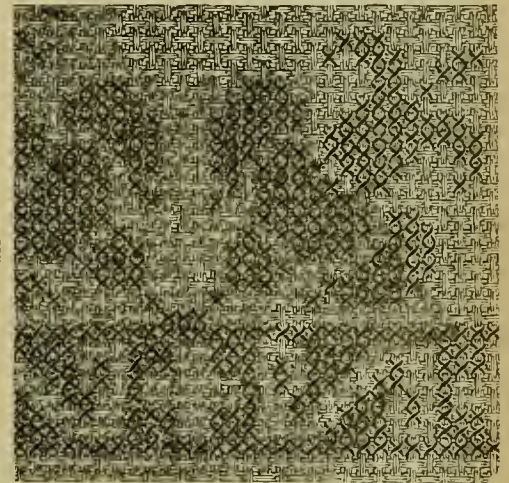


FIG. 3.

and also enable work in other parts of the house to be superintended. An apron with a large pocket in front should be worn, so that no time need be lost looking for string, scissors, and other small ware. Tin tacks, a small hammer, matches, needles, and thread should be in a bag and hung up. The first load of goods should consist of kitchen appliances and bed-room furniture; and a hamper containing a piece of cold roast beef, butter in a jar, bread, soap, candles, tea, sugar, towels, dusters, a few plates, and knives and forks, should never be forgotten; for exhausted nature requires sustenance on these occasions. If the house has been unoccupied for a few months, it should be aired for a period of about a fortnight. Coke is the best fuel to use for drying rooms. Before transferring household effects, give notice to the insurance companies, so that the change may be noted on the policy.

MRS. C.

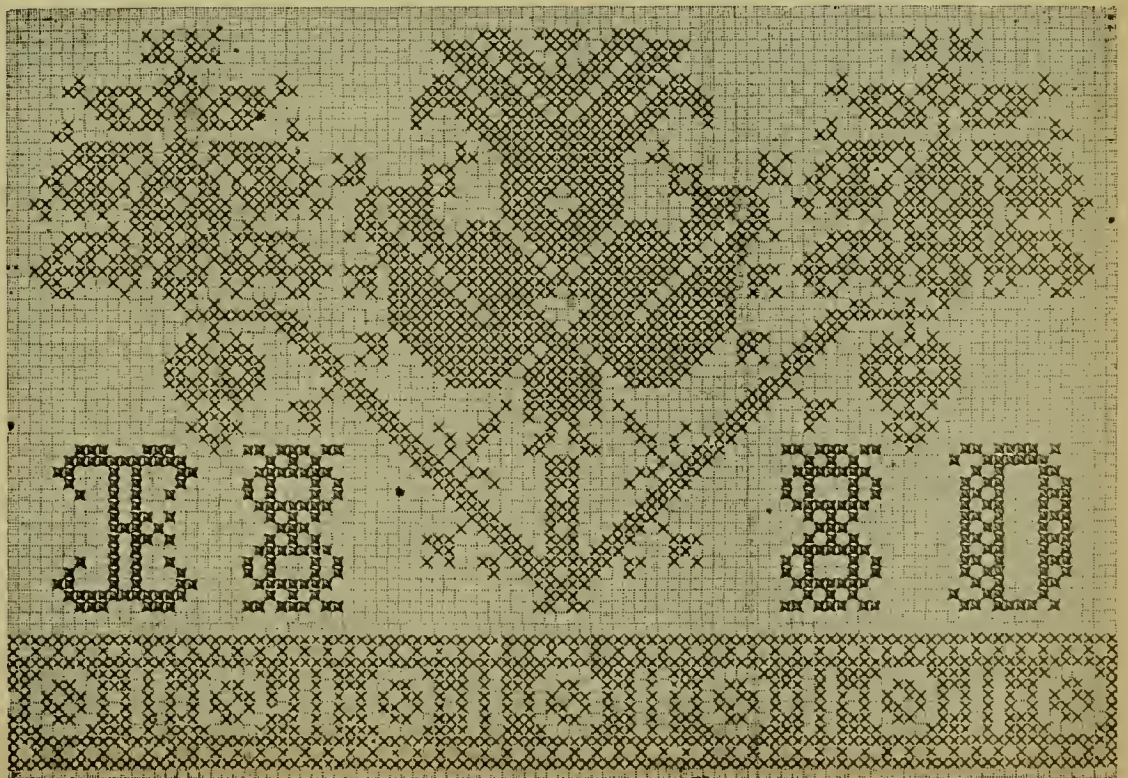
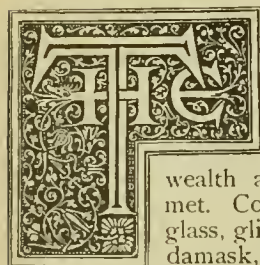


FIG. 2.



## TABLE FURNITURE.



**T**ASTE for the beautiful finds nowhere fuller expression than upon the dinner-tables of the rich, where wealth and refinement have met. Costly china, sparkling glass, glittering silver, snowy damask, and fragrant flowers afford rare scope for beauty and elegance in their arrangement. A modern table set for a feast, is a picture for an artist.

In the first place, the linen should be of the finest and whitest. Colored cloths in red, ecru, or gray, and white cloths with colored borders, are fashionably used for lunch; and embroidered cloths are the height of style for five-o'clock tea; but for a fashionable dinner-party, the first choice is pure white. Every handsome pattern in table linen (and patterns are legion), comes in sets; cloth, napkins, and doyleys to match. The regular dinner napkin is nearly a yard square, a young table-cloth; but many housekeepers prefer the three-quarter size, which is large enough for all practical purposes, except the carver's use—he should be furnished with a napkin of extra size. Long narrow initials or monograms in white embroidery, are used for marking table linen; and are wrought in the upper left-hand corner of both cloth and napkins. An undercloth of thick canton flannel, is generally used beneath the damask, both to deaden the clatter of dishes and to protect delicate china, which might be chipped by being carelessly set down on a hard surface. Colored napkins are usually served with fruit; and when this is done, consideration for the hostess requires that they should be used instead of the snowy damask napkin already in the lap. Doyleys are merely for ornament, and are always left under the finger-bowl.

Decorated dinner-sets are the rule, and may cost anything one chooses to pay for them. The best French artists do not disdain to decorate china; and it is quite the correct thing to study your plate at a dinner-party, and criticize your host's porcelain as you do his pictures. And why not? when each plate may have cost ten, twenty, thirty dollars! Sets for game are decorated with pictures of game birds and animals amid their natural scenery; fish sets with fishes and marine plants and animals; each in a different phase and with a different picture; fruit sets with cherries, strawberries, purple grapes, peaches, and so on, throughout the dozen, no two being alike. Fruit sets and ice cream and berry sets, are of Bohemian glass, glittering like gems under gas-light.

After-dinner coffee cups are works of art in Dresden china; in faience; in the Irish china, known as Belleek ware, which is semi-transparent and looks like green-tinted mother-of-pearl; in Sèvres; in Wedgewood; and in every costly fancy known to china-maniacs. Such sets come in satin-lined boxes for wedding presents; for which purpose they are much used, being more stylish, and to the full as expensive as the traditional silver. A set of coffee cups accompanies every handsome set of china; but the fancy of the day is to have them different, and

wealthy people who entertain often, have several sets, beautiful in coloring and design. Coffee spoons, about half the size of the regular teaspoon, are used with these cups, the ordinary teaspoon being too large to match the cup in size.

The old-fashioned castor is altogether out of fashion, and is rarely used, unless it be a very handsome antique, suggesting a substantial grandfather; and even then its best place is the sideboard. The centre of the table is occupied by an epergne filled with flowers, and set on a circular or oval mirror. Or, instead of flowers, the centre-piece may be of fruit and flowers combined. For peppers, there are individual castors in all manner of quaint shapes, cats and dogs, owls, cocks, flat Dutch flasks and old women; gnomes holding miniature casks; straight, square, and round bottles, in glass, plate, Dresden, Japanese, Longwy, and Limoges; in infinite variety. Mustard is served in pretty little pots, while for vinegar and oil, there are Venetian flasks, either Dresden china or Bohemian glass, the latest novelty being a double flask with vinegar in one side and oil in the other.

The number of wine glasses on a fashionable dinner-table is apt to be confusing to all but the practised diner-out. There are flaring glasses for champagne and small goblets for claret, which may be either red or white in color; green goblets for hock and sauterne; flower-like glasses for sherry; tiny cups for cordials and rare liquors; straight tumblers for whiskey; and cups with handles for Roman punch.

The cut-glass dear to the hearts of our grandmothers, in the old rose and diamond patterns, is the latest and most expensive novelty for glassware; and a full set of this costs a pretty penny. Even more fashionable, yet within the reach of moderate purses, is the thin engraved glass, clear as crystal, and almost as thin as an egg-shell. Decanters come to match glasses, but are comparatively little used; wines usually being served in bottles; especially, if the host prides himself on his vintage, and desires that the brand thereof may be patent to everyone present.

Finger-bowls of Bohemian glass are in many colors, and the latest fancy is to have no two alike in color. Small napkins folded, or doyleys to match the table cloth, may be used with finger-bowls; but doyleys of linen or momic cloth fringed on the edges, and wrought in outline stitch in colored cottons, each in some quaint device, are still more elegant.

The best choice for housekeepers who cannot afford expensive china, is the plain white French ware, which may be bought piece by piece, as it is needed; and which can be easily replaced when broken. Pretty touches of color may be given to a table set with white china, by the use of odd pieces of majolica, such as lily plates for bread, a butter dish in gay coloring, small pitchers, and individual butter plates, which may be had in a score of pretty fancies. Variety is the order of the day; so let the housewife who has odd bits of china, take heart of grace, and group them as tastefully as possible, sure that if her cloth is clean, and her glass and knives shining, the table is certain to be attractive, however plain its furnishings are.

MRS. M. P. HANDY.

## RUSSIAN WORK.



**R**N embroidering conventional patterns in red and blue cotton upon linen, which is called, Russian work, three different stitches are used. The oldest of these is known as point san envers, because it is a square stitch, exactly the same on both sides. It is worked as follows: take up two threads on the needle and leave two, and continue this exactly like darning in a straight row by the thread to the end of the line; return by taking up the stitches left, and there will be a row resembling stitching, excepting that both sides will be exactly alike. Begin the next line two threads apart, and continue until as many rows are done as may be desired. Cross these lines by others worked precisely in the same way, and the result will be a piece of grounding in squares. This stitch may be varied in many ways; it can be done on four threads or on one, in which latter case it is known as point minuscule. Another variety has two sides of the square omitted, so that the stitches form little vandykes; another is simply darning, the return stitches being omitted, but the stitches in the different rows alternating; and what is known as Holbein work is another variety. Sometimes the ground will be in the square stitch and the design filled-in with oblique rows of Holbein stitch.

The second stitch used is the familiar cross-stitch. The third stitch is point de devant. This stitch is worked in squares of three stitches taken over six threads, the alternating lines having the squares beginning on the centre space of the preceding ones, cushion stitches together. This is much used for backgrounded designs, squares being omitted here and there in conventional patterns.

The colors used in Russian work are red alone, and red and blue occasionally mixed with white thread; and sometimes black is used. The point san envers is almost entirely worked in red cotton. Drawn work is much used to divide or to edge the borders, the threads being drawn out for about half-an-inch and the centre being twisted around a thread run through it.

The red and blue Russian work on linen is chiefly in geometrical and conventional patterns; such as stars and flowers; many of them being formed by the omission of certain portions of the linen in working the ground. In point san envers the stitches on the design alternate exactly, so that in going over it the second time the filling-in will correspond like the pieces in a puzzle.

Most quaint conventional figures; the human form, birds, animals, and trees to correspond, appear in cross-stitch; while there is a mixture of large point san envers, with a cross-stitch in the middle, in alternate squares, in which huge horses are worked, with round bodies, four pegs for limbs, and horizontal heads. In point de devant the designs are often backgrounded, or they resemble those in cross-stitch. Russian work can be used on linen for tea-cloths, towels, serviettes, sideboard-cloths, and bed-room furniture; and also on silk for borders, ties, gloves, and slippers. I. T.





CONDUCTED BY



(THE AMERICAN CULINARY AUTHORITY.)

## STOCK.

This is a liquor used as a basis for soups, and sauces and should have its due proportion of gelatine.

When stock is intended especially for white soups, it is best made from veal, which furnishes more gelatine than any other kind of meat; and to supply flavor, in which veal is deficient, some lean ham or bacon is used, in the proportion of half-a-pound to six pounds of veal and two gallons of water.

For other soups, and particularly brown soups, beef is the best, having a richer flavor. Meat of any sort (except pork), bones, trimmings, etc., may, however, be used; and the liquor in which boiled meat has been cooked may be used instead of water. The scum ought to be removed as it rises and all fat ought also to be skimmed off. In from three to four hours the juice will be thoroughly extracted; after which the boiling should cease, because if the fibres of the meat begin to separate, they will destroy the transparency of the soup. The liquor being then strained, is, in the language of the kitchen, called, stock.

## BURNT ONIONS.

These are used to give a deep coloring and a peculiar flavor to soups, stews, and hashes. They may be procured at the Italian warehouses, and possibly from most of the first class fancy grocers. The better way is to purchase them, as their preparation is tedious and requires considerable care.

## OX-TAIL SOUP.

This soup may be made of two or three ox-tails divided into joints, slightly sautéed in butter, and then simmered in about three quarts of good beef stock, or brown soup, till the meat becomes quite tender and loose upon the bones. If water is used instead of stock, another tail may be required, and some of the smaller pieces left unsautéed, to yield their juice. Season it with whole black pepper, and salt at the beginning of the preparation. Vegetables, namely, carrots, turnips, onions or leeks, sliced celery,

parsley, and thyme may be boiled in it especially if it is made without stock, the onions being sautéed with the meat; and it may be thickened with browned flour.

## MOCK-TURTLE SOUP.

Procure the half of a calf's head, not skinned, but scalded and cleaned. Cut the meat from the bone into neat small pieces. Make a strong soup with the bone and a knuckle of veal, both well broken, along with a quarter-of-a-pound of lean ham, some sliced carrot, turnip, a little parsley and a bay leaf. Fry (saute), the meat of the head in butter, in a deep saucepan, along with some onion sliced, and lemon thyme and sweet marjoram tied together. When the meat is slightly browned, remove the herbs and add some flour, stirring it well with the butter; then pour over it the soup, previously strained. Throw in the softer gristles, and glutinous tendons of the knuckle, cut in small pieces; and then stir the whole over the fire till it simmers. Skim off all the fat, season with salt, pepper, and cayenne; and simmer till the meat is tender. Some cream may be stirred into it, if liked, immediately before pouring into the tureen.

## MELTED BUTTER.

This being the basis of many sauces, its preparation is important. Put into a small saucepan two ounces of soft, fresh butter, and a large tablespoonful of flour. Mix these well together, while cold, with a wooden spoon, and then add about half-a-pint of cold water, nearly a teaspoonful of salt, and a little white pepper. Set this over the fire till nearly boiling. The ingredients ought to be perfectly blended; but the butter, from bad quality or other cause, will frequently float, as oil, on the surface. This may be partially remedied by adding a little cold water, and then pouring the contents of the saucepan into a basin and back again several times. When prepared for other sauces, less water may be used if the flavoring additions are fluid; and rather more when these, as in egg sauce, have a thickening tendency. Acids when mixed with melted butter, being apt to make it "oil," must be well stirred-in. When a light-colored sauce is required, milk may be substituted for water in the melted butter.

## OYSTER SAUCE.

Heat the oysters in their liquor till just beginning to simmer, then drain them. With the liquor make some melted butter, as above, adding a little milk; season with pepper and salt, and a dash of cayenne. To this add the oysters and then re-warm it. Muscle sauce is made in the same way.

## SAUCES FOR MEATS.

The melted butter to be used in these recipes is that made as above.

*Onion Sauce.*—Peel the onions; boil them till soft; then mince them very fine, and stir them in hot melted butter.

*Parsley Sauce.*—Boil till tender a bunch of well-washed and picked parsley; then stir into hot melted butter.

*Caper Sauce.*—Take melted butter and mix with it some capers and a little of their pickle-vinegar. If half the capers be minced their flavor will be more highly developed. Lemon juice may also be added.

*Gherkin Sauce.*—This consists of melted butter with pickled gherkins minced and stirred into it. Pickled nasturtiums may also be used in the same way. This is sometimes called mock-caper sauce.

## MINCED OYSTERS.

Take 50 oysters, 5 small pickled cucumbers, 2 tablespoonfuls chopped parsley, a pint of stale-bread-crumbs, 6 yolks of eggs, a saltspoonful of cayenne pepper, a teaspoonful of mace and a half teaspoonful of salt. Mince the oysters and the pickles. Beat the yolks to a thick cream, and then mix the whole to a stiff batter. Fry them by the tablespoonful, dropped into boiling frying-mixture, deep enough to float them; and keep them shapely with the spoon, turning so as to brown on both sides. Garnish and serve like fried oysters.

## BROILED OYSTERS.

Drain the oysters, dry them on a soft cloth and wrap each one in a piece of well-buttered letter-paper. A hinged iron-wire gridiron should be used; and care should be taken to have a bright, clear fire of charcoal, if possible without any flame. Grease the gridiron well with lard or suet, spread the oysters evenly upon one half, fold the other half down upon it, put on the fire and cook about three minutes on the one side, then turn and cook the other side about two minutes. Take one off and try it when you think it sufficiently cooked. Be sure they are not overdone, but a happy medium between raw and scorched.

It requires skill and watchfulness, to cook them to a nicety, and avoid burning the paper. They can be nicely broiled without paper wrappers, but are not nearly so delicate and tender.

Have ready some hot buttered toast of baker's bread, in half slices, rather thin and crisp; dip them quickly into hot cream, spread the oysters upon them, and on each oyster put a few drops of a mixture, ready prepared, of melted butter, lemon juice, pepper sauce, and a pinch of salt. Serve on a dish slightly warmed, and garnish with sprigs of parsley or water-cress, and stuffed olives.

## PRIVATE DINNER PARTY.

## MENU.

*Oysters.*

Cove Plants on Half Shell.

— *Soups.*

Vermicelli, Clermont.

*Fish.*

Broiled Salmon with Butter Sauce.

*Entrees.*

Sweetbreads and Truffles,

Vol-au-vent a la Financiere,

Mutton Chops with Onion Sauce.

*Removes.*

Roast Beef,

Fillet of Veal,

Boiled Ham,

Roast Chickens.

*Entremets.*

Creme a la Vanille,

Ponche a la Romaine,

Meringue Glace,

Gateaux de Savoie,

Gelee au Madere.

Charlotte Parisienne,

*Dessert.*

Assorted Fruits,

Walnuts,

Pecans,

Cheese,

Crackers,

Black Coffee.



# FIRST PROPOSAL WALTZ.

Composed for the "Quarterly"

By W. W. GILCHRIST.

Composer of the "46th Psalm," which received the \$1000 prize at the Cincinnati Musical Festival.

*Sva.....*

*p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \*

*1st time.*

*f*

*Ped.* \* *Ped.* \* *Ped.* \*

*2d time.*

*f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*p* FINE.



No. 2.

*Legiero.*

Ped. \* Ped. \*

*8va.....*

*1st time.*

Ped. \* Ped. \*

*2d time.*

*8va.....*

*creseendo.*

*f*

Ped. \* Ped. \* Ped. \* Ped.

*8va.....*

*loco.*

*p*

*f*

*D.C dal segno.*

Ped. \* Ped. \* Ped. \*

No. 3. *To follow the Da Capo.*

*f*

*p*

Ped. \* Ped. \* Ped. \*



*1st time.*

*f* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*2d time.*

\* *Ped.* \* *Ped.* \* *Ped.* \*

*Con abbandano.*

*ff* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*1st time.*

\* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*2d time.*

*Ped.* \* *Ped.* \* *Ped.* \*

*Sra.* *ff Stringendo.* *Sra.* *loco.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*





We take especial pains to make this part of the **QUARTERLY** as interesting in its way as is the portion just completed. To this end we have engaged experienced artists to make exact copies of a multitude of articles that legitimately belong to the Dry Goods business. Our illustrations, while pleasing to the eye, convey precise information as to the style and pattern of the goods they represent. The descriptions and prices have been filled-in by the heads of the various departments into which our business is divided.

By these means we continue to make Shopping by Mail an easy and pleasant transaction, almost as satisfactory as a personal visit to our counters. We take all possible care to avoid errors, and when one occurs, it is corrected at once. The following instructions will be found useful to those contemplating fireside shopping.

When writing to us, be sure to have your name, post-office, county, and State, written plainly. Full and legible addresses, besides greatly facilitating business, insure prompt attention. Illegible orders and imperfect addresses are necessarily attended to last. Always sign the same name, as much annoyance is often caused by our not knowing that Mrs. Mary Smith and Mrs. John Smith mean the same person. In ordering silks, dress goods, and similar fabrics, it is always best to use the order-sheet which accompanies the sample envelope. After making out your order, it is advisable to look carefully over it to see whether it is correct. It takes but a moment, and often prevents much after trouble.

State definitely whether your order must be filled exactly as per sample, or whether we can use our judgment in selecting a substitute, if the goods ordered should all be sold.

We make no charge for samples of any kind of goods, even the most expensive, and for that reason we request you, when writing for them, to be very explicit in stating exactly what is wanted—the width,

price, quality, color, etc.; so that we can send you just what you need instead of a great lot of samples that are of no use to you and costs us considerable money.

It is not necessary to mutilate the **QUARTERLY** by cutting out the engravings or descriptions of goods to forward to us. We will understand what you want just as well if the page containing the article desired is given and the price is stated.

Our stock changes so rapidly that it is not advisable to order from samples that have left our establishment longer than a month. Send for new samples, or give us the privilege of selecting the goods nearest to the preferred sample.

Balances due to customers will be remitted on the day their order is filled.

It is never safe to send money in ordinary letters. The safest and most convenient form of remittance is by **POST OFFICE ORDER**, or the new **POSTAL NOTE**, which you can obtain for the exact amount desired. Of the two, the Post Office Order is preferable, for there is absolutely no risk of losing your money, because no one can use a postal order except the person to whom it is made payable; and, if lost, stolen, or destroyed, we can get a duplicate when you inform us of the office where it was issued, the number, date, and amount, of which always make a careful memorandum before sending the order.

Letters can be **REGISTERED** at the post-office, and though remittances made this way are not as safe as by postal order, yet they are far safer than by open mail.

**BANK DRAFTS** on New York or Philadelphia, or any principal city, can be had at all banks. They are safe to send, because, if lost or stolen, the bank will issue a duplicate when satisfied of the loss.

**CHECKS**, unless certified, should always be accompanied by good Philadelphia references.

**POSTAGE STAMPS** of any denomination will be received in payment for orders amounting to one dollar or less.

When orders are not accompanied by the money, the goods will be shipped **C. O. D.**

If you do not hear from us within a reasonable time after sending for samples, or

ordering goods, send a letter of inquiry, enclosing a duplicate of your former request or order, and stating whether it contained money, and, if so, the manner in which the remittance was made.

Packages weighing four pounds or less can be sent by mail; and, when registered, almost absolute safety of delivery is assured. Always state in your order how you desire the goods shipped, whether by mail, express, or freight. If by freight, state the line, when possible; if by mail, enclose sufficient in stamps or money to cover the cost of postage, at the rate of one cent per ounce, and an additional ten cents if you wish the package registered.

We strongly advise our customers to order all valuable parcels to be sent by express, as the companies are responsible and will pay for the goods if lost.

We are always willing to exchange goods which do not please after being received, provided they are returned to us in perfect condition. In returning them by mail they must be wrapped so that the contents of the package may be examined at the post-office without having to cut the wrapper or the cord with which it may be tied. If tied with string, a slip knot, and not a hard knot should be made. The package must not be pasted or sealed. An envelope notched at the corners is not a proper wrapper. Writing of any kind must not be enclosed in the package, but the name and address of the sender may be written on the outside. Any violation of these regulations subjects the package to letter postage, which, in many cases, exceeds the value of the goods. When you return goods always write to us about them on the same day.

#### COST OF POSTAGE.

Goods sent by mail cost one cent per ounce, but must not weigh more than four pounds. When it is desired to have the package registered, ten cents in addition to the regular postage is required.

Below is given the cost of postage on the articles that are usually forwarded by mail:

**BUTTONS**, 3 to 10 cents per dozen.

**BUSTLES**, 5 to 25 cents.

**CARDIGAN JACKET**, Men's and Ladies', 18 cents.

**CORSETS**, 15 to 25 cents; abdominal, 17 cents; supporters, 10 cents.



DRESS GOODS, single width, 2 to 5 cents per yard; double width, 4 to 10 cents per yard.

DIAPER, per piece, 25 cents.

FRINGE, 2 to 6 cents per yard.

FLANNEL, 6 cents per yard.

FANCY GOODS: Collars and Cuffs, per set, 6 cents; ties, 3 cents; combs, 6 to 12 cents; brushes, 10 to 25 cents; tooth brushes, 3 cents; soap, 3 cents per cake.

FANS, 10 cents.

GLOVES, Kid, per pair, 2 cents; per dozen, 18 cents. It is safer to have gloves sent in a sealed envelope, which costs 3 to 6 cents per pair.

GOSSAMER WATERPROOFS; Ladies', 10 cents; Men's 10 cents; Boys' and Misses', 9 cts.

HANDKERCHIEFS, 2 cents each; per dozen, 18 cents.

WOVEN HOSIERY AND UNDERWEAR: Men's shirts, 15 cents; drawers, 12 cents; Ladies' vests, 14 cents; drawers, 15 cents; half-hose, per pair, 4 cents; ladies' hose, 5 to 10 cents; children's hose, 3 to 10 cents.

HOOSKIRTS, 10 to 35 cents.

HAMBURG EMBROIDERIES, 1 to 3 cents.

INFANTS' WEAR: Long slips, 8 cents; short slips, 5 cents; shirt, 2 cents; robe, 20 cents; bib, 2 cents; worsted sacque, 10 cents; Marseilles cloak, 25 to 30 cents; lace, 10 cents; socks, per pair, 3 cents; skirt, 7 cents.

LACE, per yard  $\frac{1}{2}$  cent.

LINEN GOODS: Napkins, per dozen, 20 to 30 cents; doylies, per dozen, 12 cents; towels, each 4 cents; per dozen, 25 to 65 cents.

TABLE LINEN, per yard, 12 cents.

MUSLIN UNDERWEAR: Chemise, 10 cents; night dress, 20 cents; drawers, 8 cents; walking skirt, 16 cents; train skirt, 25 cents; toilet sacque, 7 cents; corset cover, 4 cents; long sacque, 10 cents; set of three pieces, 27 cents.

MEN'S FURNISHING GOODS: Flat tie, 2 cents; De Joinville scarf, 3 cents; flat scarf, 10 cents; collar 2 cents; cuffs, 3 cents; suspenders, 8 cents; shirts (laundered), 12 cents; shirts (unlaundered), 7 cents; jean drawers, 15 cents; night shirts, 15 cents.

NOTIONS: Braid, 3 to 10 cents per dozen; zephyr, wove silk, etc., 1 cent per ounce; scissors, 10 cents.

PILLOW AND SHEET SHAMS, per set, 25 cents.

QUILTS: Marseilles, 60 cents; honeycomb, 40 cents.

SILK FABRICS: Plain silk, per yard, 5 cents; satin, per yard, 5 cents; velvet and heavy brocades, 10 cents; plush, per yard, 12 cents.

SHAWLS, single, 25 cents; double, 48 cents; zephyr, 10 cents.

SUITS: Boys' Suits, complete, 50 to 65 cents; pants, 25 cents; shirt waists, 12 cents. LADIES' Suits, wrapper or cotton suit, 30 cents; alpaca or cashmere, 15 cents. MISSES' Suits, 20 to 35 cents.

It is always a good plan to estimate liberally on the cost of postage; all the remittance over the actual amount required, will be returned.

### LININGS.

Linings have a special counter devoted to their sale, and besides the standard goods named below, there is always kept in stock a complete assortment of everything that is used for the purpose.

Cambric Muslins, 25 inches wide, at 8c.

Paper Muslins, 36 inches wide, at 10c.; Drills, at 8c. and 10c.

Sateens, 27 inches wide, at 12 $\frac{1}{2}$ c.

Silesias, 36 inches wide, at 12 $\frac{1}{2}$ c., 15c., 16c., and 25c.

Wigans, 36 inches wide, at 10c. and 12 $\frac{1}{2}$ c.

Crinolines, 27, 31, and 36 inches wide, at 8c., 9c., 10c., and 12 $\frac{1}{2}$ c.

Hair Cloths, 16 inches wide, at 18c., 25c., 31c., 40c., and 50c.

French Facings, 36 inches wide, at 12 $\frac{1}{2}$ c.

Italian Cloths, black, 27 inches wide, at 35c., 40c., and 50c.; 54 inches wide, at 75c., \$1.00, 1.25, and \$1.50. Colors, 32 inches wide, at 50c.

Silk Silesia, 24 inches wide, at 75c.

Surah Silk, 21 inches wide, at \$1.50.

Florence Silk, 19 inches wide, at 90c.



In selecting silk the consideration of first and greatest importance, is, its wearing qualities.

Long experience in judging silk enables us to detect the presence of chemicals in the woven fabric, which we thereupon reject, no matter how soft it feels, how beautiful it looks, or how fast it sells; for we know that such silk cracks or becomes shiny after a little wear.

We attribute the exceedingly large business done in our Silk Department—represented by one-hundred-and-fifty feet of counter-room—to the general knowledge of the fact that the goods we sell, while being handsome in appearance and relatively low in price, wear well.

All of our novelties in silk textures were selected by our buyer in person at Lyons, Paris, and Zurich; and the collection on exhibition embraces many unique things that will be found nowhere else on sale in America. The prices are believed to be below all competition.

To enumerate the different kinds, qualities, styles, and prices of all the silk fabrics sold by us would be useless, as nothing can be told of the beauty or worth of such goods by printed descriptions. To all who request, we will send samples free of charge, asking only that the kind of goods, range of prices, and colors wanted, be explicitly stated.

The following price list necessarily represents but a small part of our stock, and consists of staple goods on which the prices are not likely to change during the period that will elapse before the publication of the Winter number of the QUARTERLY.

### SILK SPECIALTIES.

Among our specialties for this season we mention a line of Tapissier Cachemire Silks, one of the most reliable of Lyons makes now in the market. The prices range from \$1.15 to \$3.00 per yard.

Black Silks of the make of Poncet & Cie, of Lyons, which for evenness of weave and reliability in wear are not surpassed. The prices range from \$1.25 to \$4.00 per yard.

Having secured these two lines of silks direct from the manufacturers, Messrs. Tapissier et Fils and Poncet et Cie, under unusually favorable circumstances, we are enabled to offer them at lower prices than they have ever before been sold in this country.

In Fancy Black Silk Weaves, we have, so far as we know, every new thing that is going to be brought out this season. We have Black Radzimir, from \$1.25 to \$3.00 per yard.

Black Rhadames, Black Ottomans, Black Satin de Lyon, &c., &c., &c., from \$1.00 upwards.

We shall make a specialty of 60-inch Cloaking Silks, of which we have all the new weaves, including Gro Grains, Rhadames, Radzimirs, Siciliennes, Satin de Lyons, etc.

We have given special attention to the selection of our stock of Black Velvets, and the result will be apparent to all who visit the department. We doubt if there is as large and varied a collection of these goods to be found elsewhere in America. We have

Black Velvets, from 16 to 27 inches in width, at \$1.00 to \$5.00 per yard.

Black Lyons Silk Velvets, 28 inches in width, from \$7.00 to \$14.00 per yard.

Black Brocaded Velvets, in an almost endless variety of designs, from \$3.00 per yard upwards.

The above goods, although in immense quantities, represent but a moderate portion of the stock in our Silk Department.

### RELIABLE BLACK SILKS.

"Bonnet et Cie," 24 inches wide, \$1.75 to \$5.00 per yard.

"Bellon," 21 and 24 inches wide, \$1.25 to \$4.00 per yard.

"Tapissier," 22 in. wide, \$1.15 to \$3.00 per yard.

"Alexander Giraud," 22 inches wide, \$1.25 to \$3.50 per yard.

American Black Silk, warranted to wear, 21 and 22 inches wide, at \$1.00, 1.25, 1.50, 1.75, and \$2.00; 27 inches wide, at \$3.00, and \$4.00 per yard.

### OTHER BLACK SILK FABRICS.

Black Sicilienne, Armures, and Satin Duchesse for Sacques, 27 inches wide, at \$2.00, 2.50, 3.00, and \$4.00 per yard.

Black Satin de Lyon, Sicilienne, Gros Grain, and Radzimir, Ottoman, for Circulars and Dolmans 60 in. wide, from \$5.50 to \$12 per yard. Black Satin de Lyon, 12 to 24 inches wide, from \$1.50 to \$4.00 per yard.

Black Damasses, Brocades, etc., 20 to 24 inches wide, at 8c. to \$5.00 per yard.

Black Twilled Silks, for linings, 38 inches wide, at 50c. per yard.

Black All-Silk Surahs, 22 to 27 inches wide, \$1.00 to \$1.50 per yard.

Black Rhadames, 21 to 24 inches wide, \$1.00 to \$3.00 per yard.

Black Taffeta Silks, at 50c. to \$1.25 per yard.

Black Trimming Silks, from 50c. to \$1.00 per yard.

Black Satins, 18, 20, 22, and 24 inches wide, at 65c. to \$2.25 per yard.

Black Velvets, for trimming, 16 and 20 inches wide, at \$1.00 to \$3.50 per yard.

Black Velvets, for skirting, 22 to 27 inches wide, at \$2.25 to \$5.00 per yard.

Black Lyons Silk Velvets, for cloakings, 28 in. wide, at \$7.00 to \$12.00 per yard.

### COLORS SILKS, SATINS, ETC.

Colored Silks, all desirable shades, 18 inches wide, 65c. to 90c.

Colored Gros-Grain Silks, all desirable shades, 20 inches wide, at \$1.00 to \$1.25; 21 inches wide, at \$1.50 and up to \$2.50 per yard.

Colored Satins, 18 in. wide, at 75c., 87 $\frac{1}{2}$ c., \$1.00, 1.25, and \$1.50; 22 in. wide, at \$2 and upwards.

Colored Radzimirs, 20 to 22 inches wide, \$1.50 to \$3.00 per yard.

Colored Ottomans, 20 to 22 inches wide, \$1.50 to \$3.00 per yard.

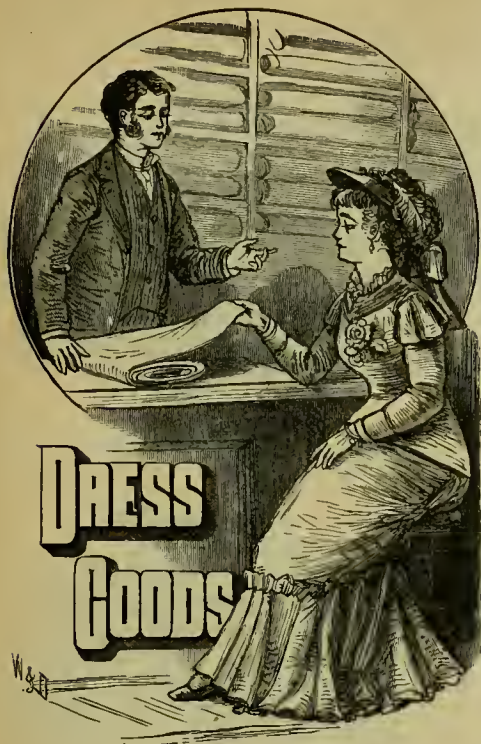
Colored Damasses, Faconnes, etc., at \$1.00, 1.25, 1.50, 1.75, 2.00, 2.50, and \$3.00 per yard.

Colored Velvets, all shades, 17 to 22 inches wide, at \$1.25, 1.50, 1.75, 2.00, 2.50, and \$4 per yard.

Colored Silk Plushes, 21 to 24 inches wide, at \$2.50 to \$8.00 per yard.

Quilted Silks and Satins, black, and all colors for lining, 21 to 24 inches wide, at \$1.00 to \$1.75 per yard.





We have more counter-room devoted to dress fabrics than any house in the United States, and we probably carry the largest retail stock.

With such an immense collection, varying in value from one to five hundred thousand dollars, and embracing hundreds of different fabrics, and thousands of styles, colors, and shades, it is obviously impossible to fill intelligently a request for samples of dress goods, that designates neither price, color, kind, or purpose for which desired. We might forward hundreds of samples, the cost of which would be considerable, and even then not send what was wanted. Yet we are constantly receiving such letters. In order to obtain samples of exactly the kind of fabric required, always mention a range of prices, styles, and colors preferred.

Our stock of dress goods in the three months for which the prices in this QUARTERLY are intended to hold good, will change so much in character and price, that we refrain from describing or catalogueing any part of it.

When in need of dress goods, write to us, as suggested above, and we will send you, free of charge, a selection as large and varied as would probably be examined by you, were you to visit our store in person.

#### BLACK DRESS GOODS

have always been a specialty with us; and for beauty of appearance and durability in wear, it is believed the fabrics we offer have no rivals.

There is no class of fabrics (silks excepted, perhaps), the real quality of which is more difficult to estimate than black goods. In buying, it is nearly always better to rely upon the reputation of the house, than to trust to individual judgment. The beautiful blooming black at time of purchase, too often turns to a dull, dusty brown or gray, under the test of wear, when black textures are purchased from any but the most experienced houses.

We have imported especially for our retail

sales this season, a new make of French black cashmeres, which, for weight, beauty of dye and finish, evenness of twill, and moderation of price, it is believed is not equaled by any make so far offered in this country.

It has been our constant aim to import black goods of such grades only as will always insure satisfaction to the wearer, and our constantly-increasing trade in these goods, indicates that we have been successful. Especially is this so of black cashmeres, in which goods our unusual facilities enable us to offer the very best makes of cashmeres produced in France, at as low, and, in many cases, even lower prices than are generally asked for lighter and inferior goods.

These Cashmeres are dyed by the best dyer in France and have the Henrietta or silk finish now so popular in all weaves of black. They come in three shades: blue black, medium black, and jet black.



FAC SIMILES OF FRONT AND BACK OF TICKET ON OUR NEW MAKE OF CASHMERES.

All buyers of black cashmeres should at least see these goods before purchasing elsewhere, as they will be found on comparison better and therefore cheaper than any cashmeres now being offered.

In addition to the above make we also have a full line of our own direct importation of Vogel's famous cashmeres, which were made and dyed to our special order for our own retail sales. The prices, while this lot lasts, will be the same as before the advance in the tariff, viz.:

No. 105, 50c. per yard; No. 110, 56c. per yard; No. 115, 62½c. per yard; No. 120, 75c. per yard; No. 125, 80c. per yard; No. 130, 85c. per yard; No. 135, 90c. per yard; No. 140, \$1.00 per yard; No. 145, \$1.10 per yard; and No. 150, \$1.20 per yard. All the highest priced goods in extra widths.

#### COURTAULD'S CRAPES.

Courtauld's Crapes are woven from the finest raw silk, carefully tested to insure its having the requisite elasticity.

The crimping is done on hot rollers, and the cloth measures the full width marked on the goods when it goes on the roller, but the crimping process takes up several inches, so that the crape is really that much narrower than it is marked.

One peculiarity of Courtauld's Crapes is, that they are dyed after they are crimped.

In this consists their superiority over all other makes. This process of their manufacture is a secret that competitors have tried in vain to discover.

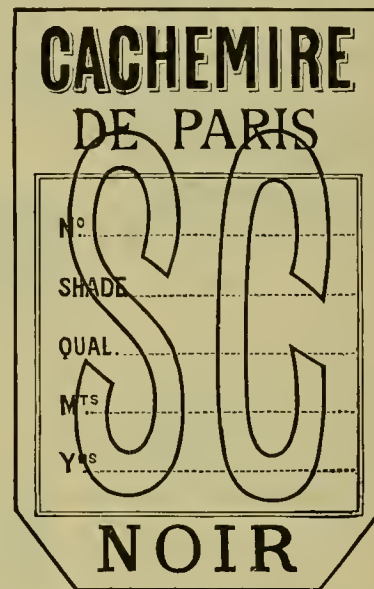
The dyes used are of vegetable origin, and have been pronounced by skilled chemists to be absolutely harmless. In the recent discussions in European medical journals on the poisonous mineral substances used in dyeing and finishing crape, Courtauld's goods were made an exception.

We sell Courtauld's make of crapes because we believe that they are the only goods that will give perfect satisfaction to the wearer. This maker has the monopoly of the fine crape trade of the world.

Courtauld's Crapes, 4-4 from 75c. to \$4.00 per yard; 6-4, from \$2.00 to \$10.00.

Courtauld's Crape Veilings, full lengths, \$3.00 to \$20.00.

We desire to direct special attention to

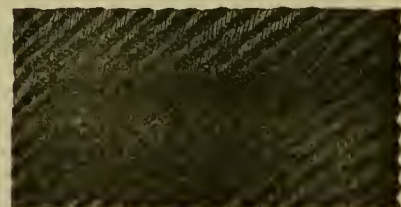


the necessity of making-up crape RIGHT side up; unless so made, neither the proper effect or durability can be guaranteed.

On the RIGHT side the figure or crinkling always runs from the selvedge upwards towards the RIGHT hand as shown in the cut.



THE WRONG SIDE.



THE RIGHT SIDE.

The lack of this knowledge is often the cause of dissatisfaction at the wearing qualities and appearance of crape, which, if worn right side out, would have given the utmost satisfaction.



## MUSLINS, ETC.

All the standard makes are kept in stock. Prices and samples of any particular brand sent on application.

- 4-4 Bleached, at 8c., 9c., 10c., 11c., and 12½c. per yard.  
 9-8 Bleached, pillow-casing, at 12½c., 13c., 14c., and 15c. per yard.  
 5-4 Bleached, pillow-casing, at 19c., 20c., and 21c. per yard.  
 6-4 Bleached, pillow-casing, at 20c., 22c., and 23c. per yard.  
 7-4 Bleached, sheeting, at 25c., 27c., and 28c. per yard.  
 8-4 Bleached, sheeting, at 25c., 27c., 28c., 31c., and 32c. per yard.  
 9-4 Bleached, sheeting, at 28c., 30c., 33c., and 35c. per yard.  
 10-4 Bleached, sheeting, at 30c., 32c., and 35c. per yard.  
 4-4 Unbleached, at 7c., 8c., 9c., 10c., and 11c. per yard.  
 9-8 Unbleached, sheeting, at 9½c., 10c., 10½c., and 11c. per yard.  
 5-4 Unbleached, sheeting, at 12c., 12½c., and 14c. per yard.  
 7-4 Unbleached, sheeting, at 22c. and 23c. per yard.  
 8-4 Unbleached, sheeting, at 24c. and 25c. per yard.  
 9-4 Unbleached, sheeting, at 27c., 28c., 30c., and 31c. per yard.  
 10-4 Unbleached, sheeting, at 25c., 28c., 29c., 30c., 31c., and 33c. per yard.  
 Bed-ticking, at 12½c., 15c., 18c., 20c., 23c., 25c., 28c., 30c., and 33c. per yard.  
 Bleached and Unbleached Canton Flannel, at 8c., 10c., 11c., 12½c., 15c., 18c., 20c., 22c., and 25c. per yard.  
 Shirting Checks, at 12½c., 14c., 16c., 18c., and 20c. per yard.  
 Shirting Cheviots, at 10c., 11c., 12½c., 14c., and 15c. per yard.  
 Blue and Brown Denims, at 12½c., 14c., 16c., 18c., and 20c. per yard.  
 We desire to call attention to our own brands of Muslins and Sheetings, which are made from the best Sea Island cotton, and are recommended as the choicest productions of American looms.  
 Sheetings Muslins we make in three brands:  
 The "Favorite," 4-4, at 11c. per yard.  
 The "Imperial," 4-4, at 13c. per yard.  
 The "Duchess," 4-4, at 14c. per yard.  
 Our own make of Pillow-case Muslins, 9-8, at 16c., 5-4, at 18c.; 48 inches, at 21c.; 6-4, at 23c. per yd.

## CANTON FLANNELS.

In no class of cotton goods are buyers more likely to be deceived by appearances than in Canton Flannels. They are often made with a long fleece, attractive in appearance, and pleasant to handle, but unreliable in wear, from the fact that the cloth is first made plain, and afterwards the fleece is carded too much for the body of the texture, which leaves the goods without strength or durability. The most careful attention has been given to the selection and ordering of all the Canton Flannels that are placed on our counters, and we allow no kind there that has not been well tested, and that we cannot fully recommend for wear. We name prices as follows:  
 American Bleached, at 8c., 10c., 12½c., 15c., 18c., 20c., 23c., and 25c.  
 American Unbleached, at 6c., 8c., 10c., 12½c., 14c., 16c., 18c., 20c., 22c., and 25c.

The quantities we handle are immense, and all our offerings are, therefore, new and fresh from the mills.

We also keep constantly in stock a line of English or Swansdown Canton Flannels, both bleached and unbleached, in light weights, double weights, and treble weights, in extent and variety surpassing any similar offerings to be found elsewhere. Prices, 35c., 40c., 45c., 50c., and 55c.

## FLANNEL DEPARTMENT.

Our stock of flannels has been selected with the same extraordinary care that has been given to our entire line of housekeeping staple goods. The prices that we are enabled to make, by reason of handling immense quantities of these goods at a time of depression in prices, are lower than for years past. We have white flannels, mixed and all-wool, in low, medium, and highest grades.

Heavy Shaker Flannels, at 20c. per yard, the regular 25c. goods.

Better Qualities Shaker Flannels, at proportionate prices.

White Twilled Flannels, in light and heavy weights, from 37½c. to \$2.25.

These goods are now used extensively for shirtings and underwear. The quoted prices include mixed and all-wool grades; the latter being shrunken, wash excellently well.

Colored Twilled Flannels, in red, navy and gray, from 55c. to \$1.25. These are the only flannels of the kind that will not harden in washing.

Regular Twilled Flannels, in red and navy, at 25c., 31c., 37½c., 40c., 45c., 50c., 55c., and 65c. per yard.

Extra Quality 4-4 Red Shaker Flannels, at 50c. per yard.

Best Gray Twills, at 12½c., 16c., 18c., 20c., 25c., 28c., 31c., 40c., 45c., and 50c. per yard.

All-wool Flannel Suitings, at 25c., 28c., 31c., 45c., 50c., and 55c.

In Fancy Flannels we are undoubtedly showing the best assortment ever exhibited in Philadelphia.

All-Wool Basket Flannels, at 50c. per yard.

All-Wool Plaid Flannels at 40c., 50c., and 60c.

New fall shades for wrappers and sacques.

Cardinal Striped Skirting, extra heavy, at 60c. per yard.

White Twilled Flannel, from 40c. to \$1.25 per yd.

Mixed White Flannel, all widths, from 25c. upwards.

White Twilled Flannel, all-wool, at 55c., 65c., 75c., 95c., and \$1.00 per yard.

¾ Red Twilled Flannel, at 31c., 37½c., 40c., 45c., 50c., 55c., and 65c., per yard. All the best makes of Red Twilled, 3-4, 7-8, and 4-4, in shrunken goods, ready for immediate use.

Extra Heavy Red Flannel, shrunken, at 65c., 75c., 95c., \$1.00, 1.10, and \$1.35.

Red Shaker Flannel, one yard wide, 50c. to \$1.00 per yard.

4-4 Red Shaker Flannel, at 50c. and 65c. per yard.

Navy-Blue Twilled Flannel, at 31c., 37½c., 40c., 45c., and 50c. per yard.

Gray-Mixed Shirting Flannel, at 15c., 18c., 20c., 25c., 31c., and 37½c.; all-wool, at 37½c., 40c., 45c., and 50c. per yard.

Colored Suitings, all-wool, at 25c. per yard.

Opera Flannel, all shades, at 45c., 50c., and 55c.

Fancy Striped Flannels, at 60c. per yard.

White Flannel, embroidered in white, from 90c. to \$2.78 per yard.

Red Flannel, embroidered in colors, at \$1.10, 1.20, 1.25, 1.35, and \$1.50 per yard.

Fancy Plaid and Striped Flannel, single width, for wrappers and sacques, from 50c. to 75c. per yd.

White Embroidered Flannel, gray, red, navy-blue, light-blue, from \$1.00 per yard upward.

Gray Twilled, for Shirting, in plain and striped.

Basket Flannel, best quality, in new fall shades.

## BLANKETS AND SPREADS.

In this article of prime necessity in every household we open the season with a stock approaching twenty thousand pairs, of which fifteen thousand pairs were made by our maker exclusively for our retail trade.

Such another stock and assortment of goods adapted to medium and fine household uses can scarcely be found on any other retail counters in America.

The prices are lower than for years, and range from \$2.00 per pair through forty qualities and sizes, up to \$25.00 per pair for the largest and finest of all.

Special attention is directed to the following which we consider unequalled:

A grade at \$4.25 per pair.

A grade at \$5.00 per pair.

A grade at \$6.00 per pair.

## BLANKETS.

Cradle size, at \$1.50 and \$2.50 per pair.

Crib size, at \$2.50, 3.50, 3.75, 4.50, and \$6.00.

10-4 (1¼x2½ yards), at \$3.75, 4.00, 4.25, and \$5.

11-4 (2x2½ yards), at \$4, 4.50, 5, 6, 7, and \$8.50.

12-4 (2¼x2½ yards), at \$7.50, 8.50, 10, 11, and \$15.

14-4 (2½x2½ yards), at \$16.00 per pair.

5-lb. gray, at \$2.50, 2.75, and \$3.00 per pair.

6-lb. gray, at \$2.75, 3.25, and \$3.50 per pair.

7-lb. gray, at \$4.00 per pair.

Summer Blankets, at \$8.00 and \$11.00 per pair.

Crib size, 75c. and \$1.00 per pair.

## HONEYCOMB SPREADS.

Single bed size, 60c., 75c., \$1.10, and \$1.35.

Full size, at \$1.00, 1.25, 1.50, 1.75, 2.00, and \$2.50.

Extra size (3 yards), at \$3.00.

## MARSEILLES SPREADS.

Cradle size (3x4 feet), at \$1.00, 1.25, and \$1.50.

Crib size (1¼x1½ yards), at \$1.25, 1.50, 2.00, and \$2.50.

Single bed size (1¼x2½ yards), at \$2.50, 2.75, and 3.50.

Full size, (2¼x2½ yards), at \$2.50, 3.50, 3.75, 4.25, 5.00, 6.00, 7.00, 7.50, 8.00, 9.00, and \$10.00.

Pink and blue, at \$3.75, 4.00, 5.00, 6.00, and \$8.00.

## COMFORTABLES.

Crib size, at \$1.25.

Single-bed size, at \$1.35 and \$2.00.

Double bed size, at \$1.50, 2.00, 2.50, 3.00, 3.25, and \$3.75.

## CLOTH DEPARTMENT.

Seal Plushes, for Ladies' coats, wraps, jackets, mantles, and ulsters; in black and brown; 52 inches wide; prices, \$5.00, 6.00, 8.00, 9.00, 10, 12, 13, 14, 15, 16, 18, and \$20.00 per yard.

Seal Plushes, for trimmings; in fancy colors and mixtures; such as, navy, mode, garnet, olive, myrtle, and all colors to match the new shades of cloths for winter wrappings; 52 inches wide; prices, \$5.00, 6.00, 7.00, 8.00, and \$10 per yard.

Astrakhan, a material like plush, excepting that the loop or knot is uncut; 52 inches wide; prices, \$4.00, 5.00, 7.00, 8.00, and \$10.00 per yard.

Plain Cloths; in great variety; such as, stockinette, Sedan, Sicilienne in narrow and wide ribs, French Moskaw beaver, small figured, striped, and twilled cloths, velvet and plain beaver cloths. The fur or camel's-hair back on these goods, makes them thick and very soft, without overweight. The colors are, blue, black, brown, myrtle, garnet, and olive. In 54-inch width; prices, \$2.50, 3.00, 3.50, 4.00, 5.00, 5.50, 6.00, and \$7.00 per yard.

Light Cloths, for Misses' and Children's coats and jackets; with heavy back for warmth; suitable to trim with plush or astrakhan to match; 54 inches wide; prices, for domestic goods, \$1.50, 2, 2.50, 3, and \$3.50 per yard; for imported goods, \$3, 3.50, 4, 4.50, and \$5 per yd.

Ladies' Cloth, in all the staple and new shades; in 54-inch width; prices, 75c., \$1.00, 1.12½, 1.20, 1.50, 1.75, 2.00, and \$2.50 per yd.

Ladies' Cloth, a fine, light-weight imported cloth; in twilled and in cross-rib or tricort effect; in all colors; 54 inches wide; prices, \$1.50, 1.75, and \$2.00 per yard.

Velveteen, the "Arcadia" and the "Nonpareil;" in thirty different shades; prices, 50c., 75c., 87½c., \$1.00, 1.25, 1.50, and \$1.75 per yard.

Velveteen, of extra fine quality; for smoking jackets, riding suits, and ladies' skirts; 27 inches wide; in navy, seal, myrtle, tan, black, garnet, olive, and wine; price, \$2.25 per yard. Light and heavy cloths, for infants' wraps and capes, and for ladies' house jackets; 52 inches wide; in blue, white, garnet, sky-blue, wine, myrtle, bordeaux, brown, drab, gray, and stone; price, \$1.25 per yard.

Heavy Cloth, all white, but in diagonals, checks, stripes, and figures; 54 inches wide; price, \$2.25 per yard.

Fine French Cloaking; in twelve different styles; 54 inches wide; price, \$3.00 per yard. Ulster Cloth; in many styles; 54 inches wide; prices, \$1.25, 1.50, 1.75, 2, 2.50, and \$3 per yard.

Men's Suitings; in Scotch, English, French, and domestic goods; 54 inches wide; prices, \$2.50, 3.00, 3.50, 4.00, 4.50, and \$5.00 per yd.

Boys' Suitings; in checks, stripes, plaids, and Scotch effects; in blue and green plaids, and many others; 54 inches wide; prices, \$2.00, 2.50, and \$3.00 per yard.

Boys' Suitings; for every-day wear; of strong cassimere; 27 inches wide; prices, 50c., 65c., 75c., 87½c., and \$1.00 per yard.

Corduroys and Beaverteens; for gunning, riding, and bicycle suits; 27 inches wide; in drab, brown, black, mode, tan, brown-and-white, and black-and-white; prices, 75c., 87½c., \$1.00, and \$1.25 per yard.



## FUR CAPES, MUFFS, AND HATS.



No. 1.—Shoulder-cape, black coney. Italian cloth lining; \$6.50. Russian Hare; \$7.00, 8.00, 9.00, 10.00, \$12.00.



No. 2.—Shoulder-cape, natural beaver, satin lining; \$18.00.



No. 3.—Muff, Alaska seal, lined with brown satin, seal and tassel ornaments; ladies' size, \$14.00 to \$20.00.



No. 4.—Muff, black lynx, lined with brown satin; ladies' size, \$6.00.



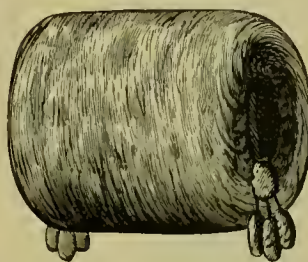
No. 5.—Muff, natural beaver, with brown satin lining and beaver ornaments; misses' size, \$10.00 and \$12.00.



No. 6.—Muff, genuine leopard, satin lining, seal ornaments; misses' \$7; ladies' size, \$10.



No. 7. Muff, silver-pointed Russian hair, lined with black satin; ladies' size, \$5.00.



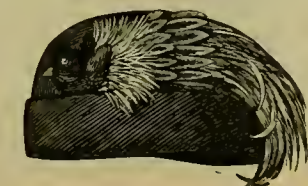
No. 8.—Muff, genuine chinchilla lined with brown satin, seal ornaments; misses' size, \$8; ladies' size, \$10.00.



No. 9.—Collar, Russian Hare, silk lining, 5 in. deep at back; \$1.75; 8 in. \$2.12. Russian Hare, silver-pointed, 6 in. deep; \$2.75. Russian chinchilla, 6 in. deep; \$4.50. Imitation Seal; \$2.00 and \$3.00. Pointed Beaver, satin lining, \$4.50 and \$6.50.



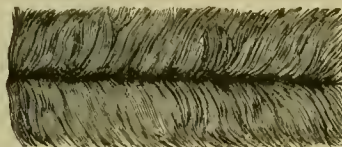
No. 10.—Langtry Seal Hat with seal bird, and ostrich feather in electric blue; \$21.50.



No. 11.—Seal Turban, with pheasant wing in red or peacock blue, with seal bird; \$9.50.

## FUR TRIMMINGS.

Samples of these cannot be sent. The widths given are of the skin on the back of the fur; the latter is really from one to four inches wider.



No. 12.—Silver Coney, a light gray fur, one quality, 2 in. wide, 40c. per yard. Another quality, 1 1/4 in. wide, 60c. per yard; 1 1/2 in. wide, 70c. per yard; best quality, 1 3/4 in. wide, 80c. per yard; 2 in. wide, \$1.00 per yard; 3 in. wide, \$1.20 per yard.



No. 13.—Real Chinchilla, of best quality, 2 in. wide, \$3.00 per yd.; 3 in. wide, \$4.00 per yard.



No. 14.—Silver Pointed, Black Russian Hare, 1 1/2 in. wide, 75c. per yard; 2 in. wide, \$1.00 per yd.; 2 1/2 in. wide, \$1.25 per yard; 3 in. wide, \$1.50 per yard; 4 in. wide, \$1.75 per yard.



No. 15.—Black Beaver, used as a substitute for seal, of which it is a perfect match, 2 in. wide, \$4.50 per yd.; 3 in. wide, \$6.50 per yd.



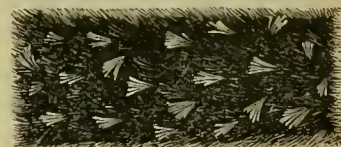
No. 16.—Silver Pointed Black Beaver, a substitute for seal, of which it is a perfect imitation, 2 in. wide, \$5.50 per yard; 3 in. wide, \$8.00 per yard.



No. 17.—Natural Beaver, one of the most stylish of fur trimmings, 3 inches in width, at \$5.00 per yd.



No. 18.—Black Russian Hare, with peacock points, 2 in. wide, \$1.50 per yard; 3 in. wide, \$2.25 per yard; 4 in. wide, \$3.00 per yard.



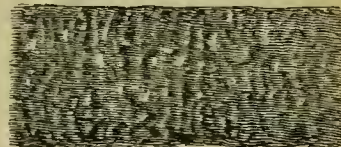
No. 19.—Black Russian Hare, with Grebe points, 2 in. wide, \$1.50 per yard; 3 in. wide, \$2.25 per yard; 4 in. wide, \$3.00 per yard.



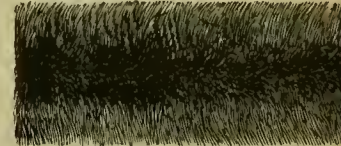
No. 20.—Black Coney, 3 in. wide, \$1.75 per yard; 5 in. wide, \$2.75 per yard.



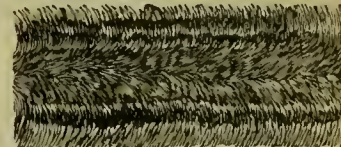
No. 21.—Best Quality Silver Pointed Black Russian Hare, 2 in. wide, \$1.50 per yard; 3 in. wide, \$2.25 per yard; 4 in. wide, \$2.75 per yard; 5 in. wide, \$3.50 per yard.



No. 22.—Russian Chinchilla, 2 in. wide, \$2.25 per yard; 3 in. wide, \$3.00 per yard.



No. 23.—Blue Fox, 1 in. wide, \$1.50 per yard; 2 in. wide, \$3.00 per yard.



No. 24.—Silver Pointed Fox, 1 in. wide, \$1.25 per yard; 2 in. wide, \$2.50 per yard.



No. 25.—Finest Quality Black Russian Hare, 1 in. wide, 25c. per yard; 1 1/2 in. wide, 55c. per yd.; 2 in. wide, 75c. per yard; 2 1/2 in. wide, 90c. per yard; 3 in. wide, \$1.15 per yard; 4 in. wide, \$1.50 per yard.



No. 26.—Fastening of Alaska Seal, fine quality; 75c. and \$1.00.



## LINEN DEPARTMENT.

In our Linen Department we are exhibiting the latest European novelties in all kinds of housekeeping Linen Goods.

The incoming steamers from England and the Continent have been crowding our Linen counters with the latest productions from all the great Linen districts of the Old World.

Particular care and attention have been given to the selection of the patterns and to the ordering of the bleach and the finish of this superb collection.

Among the latest arrivals are:—Barnsley, Irish, Scotch and German Table Damask, with Napkins to match; Lunch and Tea Cloths, with Napkins to match; Red Border Cloths, with Napkins to match; White Fringed Cloths, with Napkins to match; Cardinal and Turkey Red Cloths, with Napkins to match; Hand-Embroidered Lunch Cloths, with Napkins to match; Glass, Roller, and Crash Towelings in wonderful variety; Scotch and Russian Diapering (Lady attendant at this counter); Huckaback Toweling and Fine Embroidery Crashes; Linen Sheetings and Pillow and Bolster Linens; Brown and White Turkish Towels; Bleached and Cream 6-8 and 3-4 Napkins; Huck and Damask Towels, in unusually large assortment; Sideboard and Bureau Covers and Tidies.

As illustrative of the low prices prevailing in this department we quote:

Cardinal and Turkey Red Table Damask, from 50c. to \$1.25 per yard.

Hand Loom Table Linens, from 31c. to \$1.25 per yard.

Handsome Knotted Fringe Towels, at 25c. Plain white or red and blue borders.

Handsome Knotted Fringe Towels, at 31c. Plain white or red and blue borders.

Plain White Open Work Towels, at 45c. Fine Bird's Eye Towels, at 50c. each. In plain white, red, and combination borders.

Plain White French Towels, at 50c. each. Extra large size.

Several Extraordinarily Cheap Lots of Towels, at 45c., 50c., 65c., 75c., and \$1.00 each.

5-8 Bleached German Napkins, at \$1.50 per dozen.

5-8 Bleached Double Damask Napkins, at \$2.00 per dozen.

3-4 Bleached German Napkins, at \$2.75 per dozen.

3-4 Bleached Double Damask Napkins, at \$3.50 per dozen.

Bleached Table Damask, (64 and 66 inches), at \$1.00 per yard. These goods are in 28 different styles, and have no equal in Philadelphia.

Red Border Doylies, at \$1.25 per dozen.

Red Border Plain Loom Damask, at 50 cents.

Fancy Lunch Cloths (2½ and 3 yards), at \$2.00 and \$2.25 each. These Lunch Cloths are selling rapidly, and we fear that they cannot be duplicated at the above prices.

Red Border Cream Lunch Cloths, at \$2.00. They are 2½ yards long.

Turkish Towels, stripes and plain, 25c., 35c., 50c., 65c., 75c., \$1.00, and \$1.25.

White Turkish Towels, 35c., 40c., 50c., 65c., 75c., and 85c.

Huck Towels, 12½c., 15c., 18c., 20c., 25c., 31c., 35c., 40c., 45c., 50c., 65c., and 75c.

Plain French Damask Towels, 25c. and 31c.

Knotted Fringe Towels, 40c., 50c., 60c., 65c., 75c., 85c., \$1.00, 1.25, 1.50, 1.75, and \$2.00.

Bleached Table Linen, 60 inches wide, 50c., 65c., 75c., 85c., 87½c., \$1.00, 1.10, 1.25, and 1.37½; 64 inches wide, \$1.25 and \$1.50; 69 inches wide, \$1.00, 1.10, 1.25, 1.35, and 1.50; 72 inches wide, \$1.25, 1.50, 1.75, 1.85, 2.00, 2.50, 2.75, 3.00, and \$4.00.

Table Cloths, 2½ yards long, with one dozen Napkins to match, \$5.00, 6.00, 7.50, 8.50, and 10.00; 3 yards long, \$6.00, 7.50, 8.50, 10.00, 12.00, 15.00, 18.00, 20.00, 22.00, and 25.00; 4 yards long, \$14.00, 15.00, 18.00, 20.00, 22.00, 25.00, 28.00, 30.00, and \$36.00.

Lunch Cloths, 2½ yards long, with one dozen Napkins included, \$7.50, 8.50, and \$10.00 per set; 3 yards long, \$7.50, 8.50, 10.00, and \$12.00 per set.

Best Turkey Red Cloths, 5-4, 75c.; 6-4, \$1.25; 7-4, \$1.85; 9-4, \$2.75; 8-10, \$3.50; 8-12, \$4.25; 8-14, \$5.00; 8-16, \$6.00. Napkins to match, \$1.00, 1.25, and \$1.75 per dozen.

Embroidered Cloth Piano Covers, full 3 yards long and 2 wide, \$3.50, 4.50, 5.00, 6.50, 7.50, 8.00, 9.00, 10.00, 12.00, and \$15.00. In maroon, burgundy, green, and crimson.

Pillow Case and Bolster Linen, 40 inches wide, 40c., 45c., 50c., 65c., 75c., 85c., and \$1.00; 45 inches wide, 50c., 65c., 75c., 85c., and \$1.00; 50 inches wide, 75c., 85c., \$1.00, 1.10, 1.12½, and \$1.25.

Linen sheeting, 80 inches wide, 75c., 85c., \$1.00, and 1.10; 90 inches wide, 75c., 85c., \$1.10, 1.15, 1.25, 1.40, 1.50, 1.75, and 1.85; 100 inches wide, \$1.00, 1.45, and \$1.85.

Bleached Napkins, 5-8 size, per dozen, \$1.15, 1.25, 1.50, 1.65, 1.95, 2.00, 2.25, 2.50, 3.00, 3.50, 4.00, 5.00, and 6.00; 3-4 size, \$2.50, 3.00, 3.50, 4.00, 4.25, 5.00, 6.50, 7.50, 8.50, and 10.00; 5-8 size, cream, \$1.45, 1.65, 1.75, 2.00, 2.50, 2.75, and \$3.00.

Raw-Silk Table Covers, 6-4, \$4.00 to \$6.00; 7-5, \$8.50 to \$15.00; 8-4, \$7.00, 8.00 to \$11.00; 8-10, \$9.00 to \$14.00; 8-22, \$12.00 to \$16.00.

Jute Table Covers, in new and novel designs, 4-4, 6-4, 8-4, 8-10, and 8-12.

Butchers' Linen, 36 inches wide, 25c., 28c., and 31c.; 40 inches wide, 35c., 37½c., 40c., 45c., and 50c.; 45 inches wide, 37½c. and 55c. per yard.

Linen Crumb Cloth, best goods made, 10-4, \$2.00; 10-12, \$2.50; 10-14, \$2.75; 10-16, \$3.25; 12-4, \$3.00; 12-14, \$3.50; 12-16, \$4.00; 12-18, \$4.50; and 12-20, \$5.00.

Crashes, 7c., 8c., 9c., 10c., 12½c., and 14c. per yard.

Roller Toweling; prices, 14c., 17c., 20c., and 22c. per yard.

Glass Linen, 12½c., 14c., 16c., 17c., 18c., 20c., 22c., 25c., and 31c. per yard.

Linen Stair Damask, 14 inches wide, 12c.; 16 inches wide, 14c.; 18 inches wide, 16c.; 20 inches wide, 18c.; 22 inches wide, 20c.; 24 inches wide, 22c.; 27 inches wide, 25c.; 39 inches wide, 33c. per yard.

Linen Stair Drill, 14 inches wide, 18c.; 16 inches wide, 18c.; 18 inches wide, 20c.; 20 inches wide, 25c.; 22 inches wide, 28c.; 24 inches wide, 31c.; and 27 inches wide, 37½c. per yard.

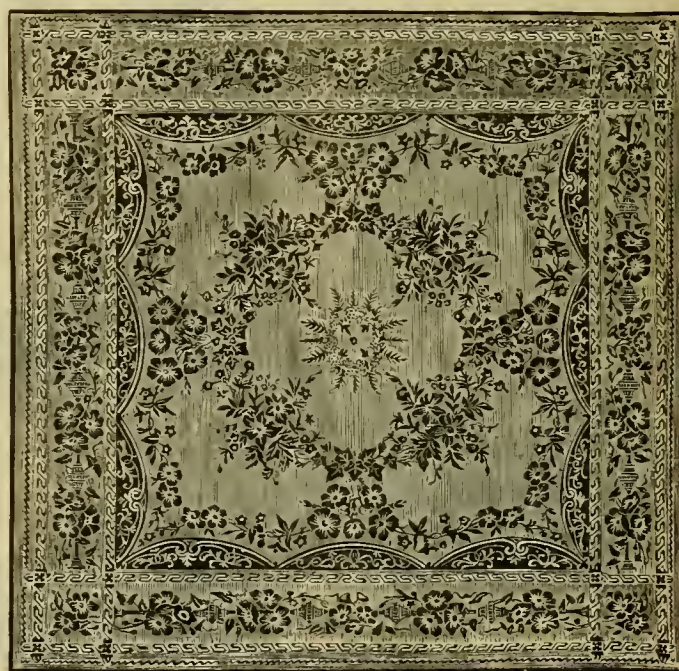
Plain White Shirting Linen, 36 inches wide, 25c., 28c., 31c., 37½c., 40c., 45c., 50c., 60c., 70c., 75c., 85c., and \$1.00 per yard.

Cotton Diaper, piece of 10 yards, 18 inches wide, 85c.; 20 inches wide, 90c.; 22 inches wide, wide, \$1.00.

Linen Diaper, piece of 10 yards, 18 inches wide, \$1.00, 1.25, 1.37½, 1.50, 1.65, and 2.00; 20 inches wide, \$1.65, 1.75, and 2.00; 22 inches wide, \$1.75, \$1.85, 2.00, 2.25, 2.50, 2.75, 3.00, 3.50, and \$4.00; 24 inches wide, 2.75, 3.00, 3.25, 3.75, and \$4.00.



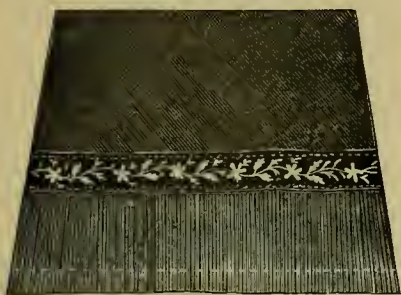
No. 1.—Cardinal Red Table Cover (red and white), size 5-4, at 50c.; 6-4 at \$1.00; 7-4 at \$1.37½; 5-8 at \$1.75; 8-4 at \$2.00; 8-10 at \$2.50; 8-12 at \$3.00 per cloth.



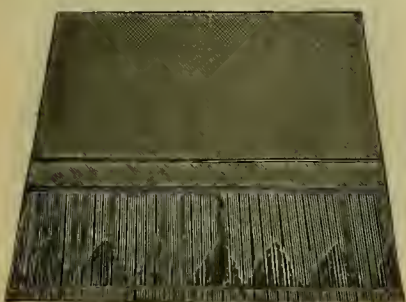
No. 2.—Cardinal Red Table Cover (red and white), size 5-4 at 50c.; 6-4 at \$1.00; 7-4 at \$1.37½; 15-8 at \$1.75; 8-4 at \$2.00; 8-10 at \$2.50; and 8-12 at \$3.00 per cloth.



## FALL AND WINTER SKIRTS.



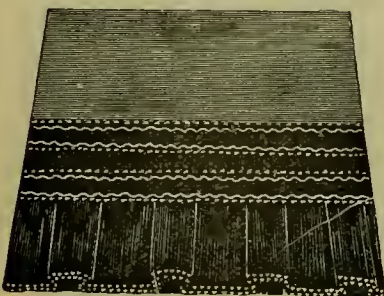
No. 1.—All-Wool Felt Skirt, in all colors, with vermicelli embroidery and knife pleating; price, \$2.25.



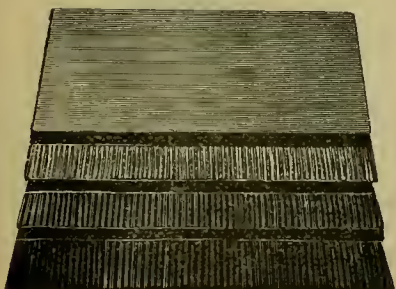
No. 2.—All-Wool Cloth Skirt, with knife pleating and colored stitching; price, \$1.50.



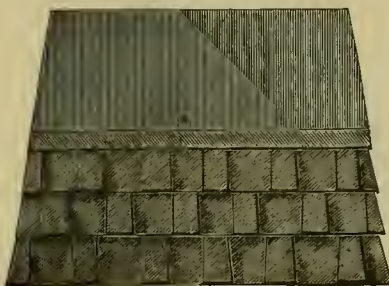
No. 3.—Heavy Black Sateen Skirt, with knife pleating; price, \$2.00.



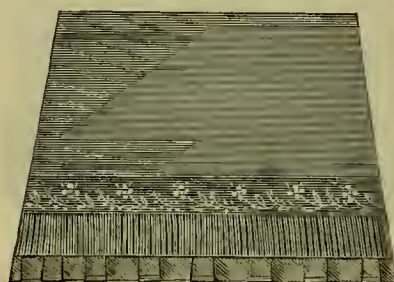
No. 4.—Felt Skirt, in navy blue and brown, in all shades, with white embroidery; price, \$2.25.



No. 5.—Black Sateen Skirt, with fine knife pleating; price, \$1.75.



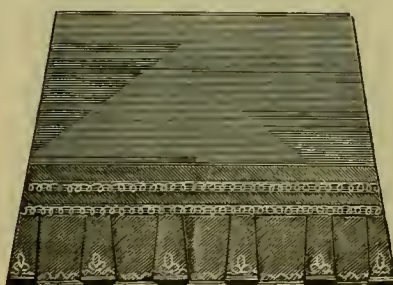
No. 6.—All-Wool Felt Skirt, full size, and nicely made; price, \$1.87.



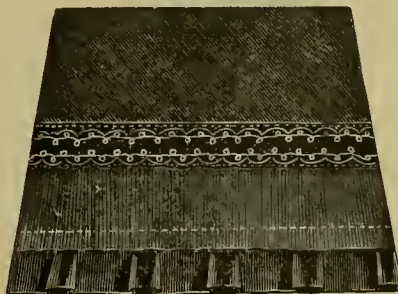
No. 7.—All-Wool Cloth Skirt, in gray, blue, and white; with colored stitching; price, \$1.75.



No. 8.—Black Sateen Mourning Skirt, with knife pleating; price, \$2.00.

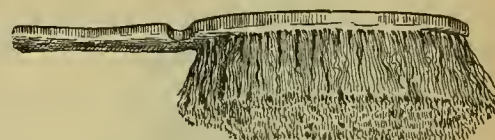


No. 9.—Punched Cloth Skirt, in all the new shades, with box-pleated ruffle; price, \$1.75.

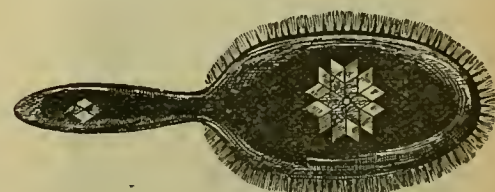


No. 10.—All-Wool Twilled Flannel Skirt, with knife and box-pleated ruffle, and colored stitching; price, \$2.35.

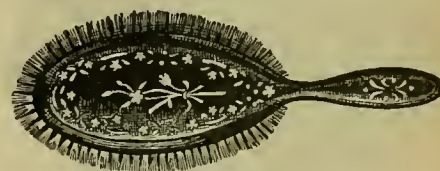
## BRUSHES.



No. 1.—Hand Dust Brush, of fine broom corn, with rosewood handle and back. Price, 45c.



No. 2.—Hand Brush of finest Russia bristles, with ebonized handle, inlaid with star of mother-of-pearl. Price, \$2.50.



No. 3.—Hair Brush, of finest white Russia bristles, with ebonized handle, inlaid with mother-of-pearl. Price, \$2.75.



No. 4.—Hair Brush, of fine white Russia bristles, rosewood handle and back. Price, \$1.00.



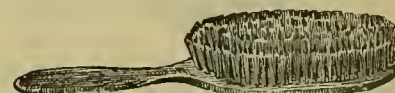
No. 5.—Hair Brush, of finest white Russia bristles, satinwood handle and back, the latter being screwed on. Price, \$2.00.



No. 6.—Patent Wire Brush, with satinwood handle. Price, 15c.



No. 7.—Patent Wire Hair Brush, with solid hard-rubber handle, ebonized on back. Price, 50c.



No. 8.—Hair Brush, with solid body and white Russia bristles. Price, 85c.



No. 9.—Ladies' Clothes Brush, with soft bristles, and back of old-gold plush. Price, 50c.

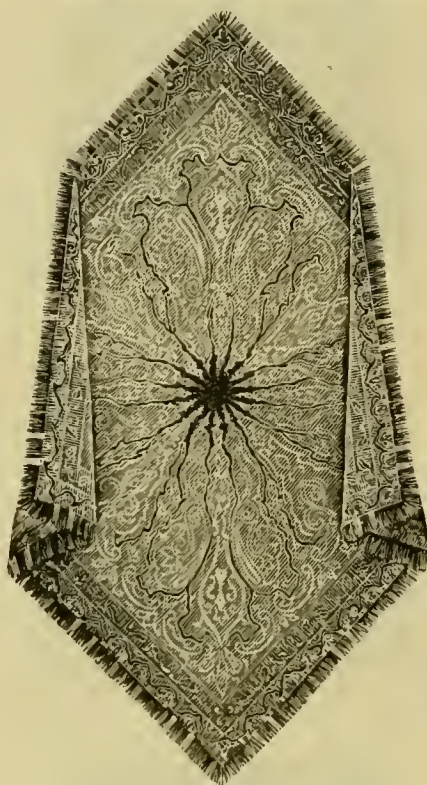


## LADIES' SHAWLS.

Several shawls, from which to make selection, will be forwarded by express, when satisfactory reference is sent us, or they can be sent C. O. D., with privilege of examination.



No. 1.—French Woven India Shawl, \$50.00.



No. 2.—French Woven India Shawl, \$60.00.



No. 3.—French Woven India Shawl, \$70.00.



No. 4.—French Woven India Shawl, \$90.00.



No. 5.—French Woven India Shawl, \$100.00.



No. 6.—Long Scotch Shawl, 42d plaid, \$10.00.

Square Cashmere, full size, in cream, blue, cardinal, white, drab, gray, red, stone, turquoise, rose, garnet, pink, etc.; prices, \$2.50, 3.00, 3.50, 3.75, 4.00, 4.25, 4.50, 4.75, 5.00, 5.50, and \$6.00.  
 Square Chudda, full size, in cream, rose, cardinal, blue, turquoise, and pink; prices, \$4.50, 5.00, 5.50, 6.00, 10.00, and \$11.00.  
 Real Double Chudda, in cardinal, cream, and blue; prices, \$18.00, 22.00, 35.00, 40.00, and upwards.

Silk Chenille Scarfs, in all the new shades; price, \$5.50.  
 Black Llama Lace Points; prices, \$10.00, 11.00, 12.00, 13.00, 14.00, 15.00, 16.00, 18.00, 20.00, 23.00, and \$25.00.  
 White Llama Lace Points; prices, \$23.00, 28.00, 35.00, and \$40.00.  
 Berlin Wool Shawls, full size, square; prices, \$2.65, 3.00, 3.25, 3.50, 3.75, 4.25, 4.50, 5.00, and \$5.25.

Single Scotch Shawls, in all the latest Clan Plaids, such as McLean, McLaven, 42d, Ferguson, Malcolm, Argyle, McLeod, Gordon, Hammond, Murray, Campbell, Dundas, Forbes, Victoria, McDonald, Stuart, Black Stuart, RobRoy, Shepherd, Leslie, Sutherland, Gunn, McKay, etc.  
 Plain Gray and gray with borders, black and white plaid, gray plaid, plain black, and black centre with borders; price, \$5.00 each.

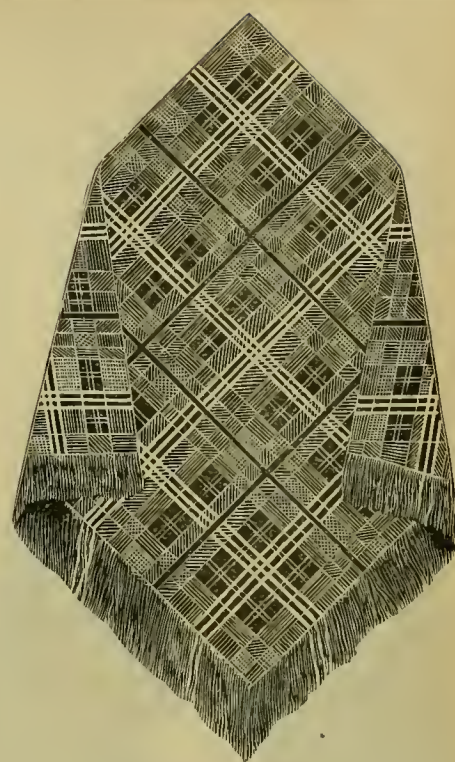




No. 7.—Long Scotch Shawl, Forbes plaid, \$5.00.



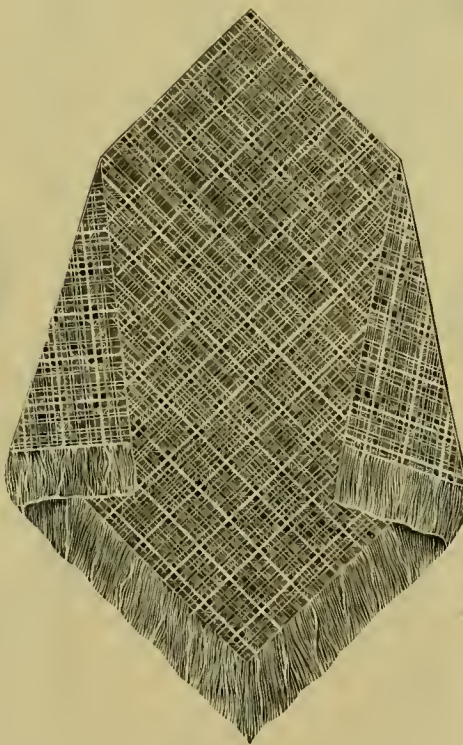
No. 8.—Long Scotch Shawl, Beaver plaid, \$8.50.



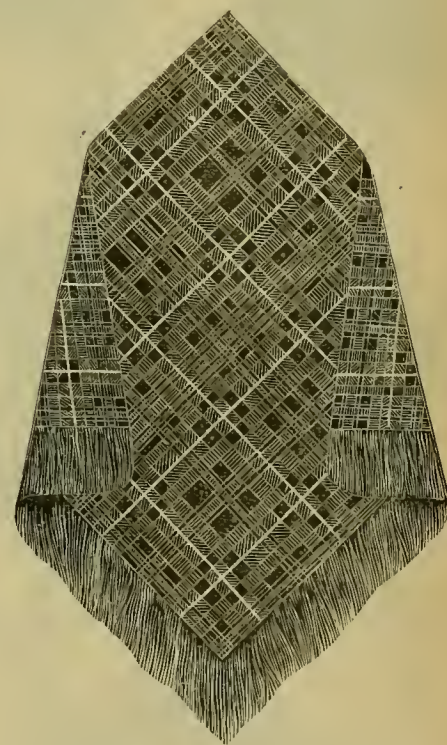
No. 9.—Long Scotch Shawl, Gordon plaid, \$10.



No. 10.—Long Scotch Shawl, black and white plaid, \$10.



No. 11.—Long Scotch Shawl, Beaver plaid, \$7.50.



No. 12.—French Cashmere Blanket Shawl, \$7.

French Single, extra heavy corded twill, in plain plaid and fancy colors, full size ; price, \$7.00. A full line of Domestic single shawls, all wool, 72x72 ; prices, \$2.25, 2.50, 2.75, \$3.50, in plain, plaid, and all shades.

Single Blanket, white ground, with black bars, from ½ inch to 3 inches square, also, black ground white line ; 72x72, prices, \$2.00, 3.50, and \$4.00.

Silk Shawls, in pin checks ; prices, \$10 and \$13. Oriental Silk and Wool ; prices, \$9.00, 9.50, 10.00, and \$11.00.

Children's Scotch Shawls, in plaids ; price, \$2.00. Shoulder Shawls, 35x35 ; prices, 85c. and 95c. ; 40x40, price, \$1.25 ; 47x47, price, \$1.75 ; 54x54, price, \$2.25.

Fancy with borders ; prices, \$1.15, 1.25, and \$1.50.

Fancy Cashmere, French Square, silk and wool shawls, heavy ; prices, \$6, 6.50, 7.00, and \$7.50. Black Grenadine ; prices, \$5.50, 6, 7.00 and \$8.00. Black Silk Grenadine ; price, \$6.50.

White Grenadine ; price, \$1.50. Hernani hemmed ; price, \$7.00, 7.75, 8.00, 8.50, and \$9.00.

Shetland and Zephyr Shawls, all colors ; prices, 40c., 75c., 85c., \$1.00, 1.25, 1.50, 1.75, 2.00, 2.25, 2.50, 2.75, 2.87, 3.00, 3.15, 3.25, 3.50, 3.75, 4.25, 4.50, 5.00, 5.50, \$6.50 and upwards.

Heavy seaside Wrap Shawls, with fringes of all colors, prices, \$2.72, 3.25, 3.75, 5.50, and \$7.50. Long Black Merino Thibet Shawls, size, 72x144 ; prices, \$5.50, 6.00, 6.50, 7.00, 7.50, 8.50, 9.00, 9.50, 10.00, 11.00, 11.75, 12.50, 13.25, 14.00, 15.00, 16.00, 17.00, 18.00, 19.00, and \$20.00.

Long Black Cashmere Thibet, size, 72x144 ; prices, \$6.00, 6.25, 6.75, 7.25, 7.75, 8.25, 8.75, and \$9.25.

Single Black Merino, size, 72x72 ; prices, \$2.25, 2.50, 3.00, 3.25, 3.50, 3.75, 4.00, 4.25, 4.50, 5.00, 5.50, 5.75, and \$6.50.

Single Black Cashmere, size 72x72 ; prices, \$2.25, 2.50, 2.75, 2.85, 3.00, and \$3.25.

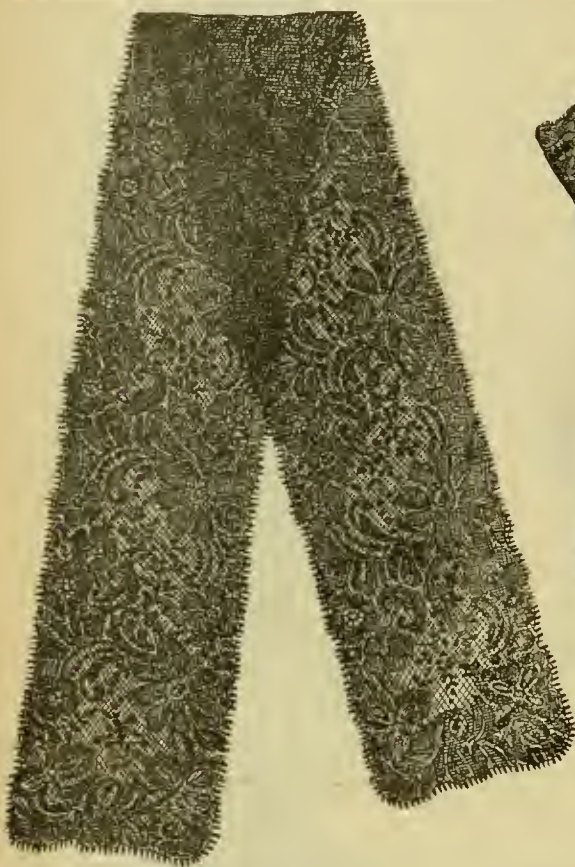
Single Paisley and Broche, open and filled centre, black and scarlet ; prices, \$6.00, 6.50, 7.00, 7.50, 8.00, 8.50, 9.00, 10.00, 11.00, 12.00, 14.00, 15.00, 16.00, 17.00, 18.00, 19.00, 20.00, 21.00, 22.00, 23.00, 24.00, 25.00, and \$30.00.

Stella, black and scarlet centre ; prices, \$3.50, 4.00, 4.50, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, 12.00, 13.00, 15.00, 20.00, and \$25.00.

Printed Cashmere ; prices, \$1.75, 2.75, and \$4.00



## FICHUS, TIES, AND COLLARS.



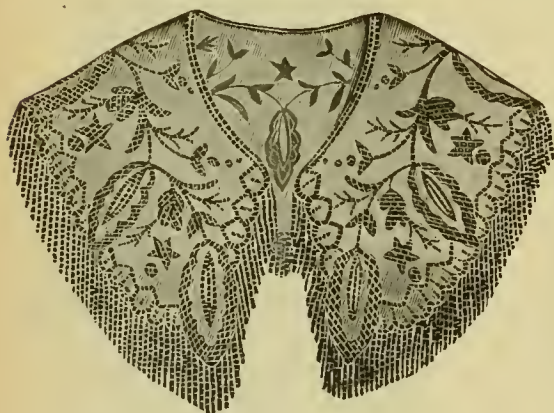
No. 1.—Ladies' Tie, black Spanish Lace ; price, \$1.25



No. 4.—Ladies' Tie, of black Spanish guipure lace ; price, \$2.25.



No. 5.—Ladies' Fichu, of black Spanish point lace ; price, \$2.50.



No. 2.—Ladies' black beaded Collar ; price, \$9.00.



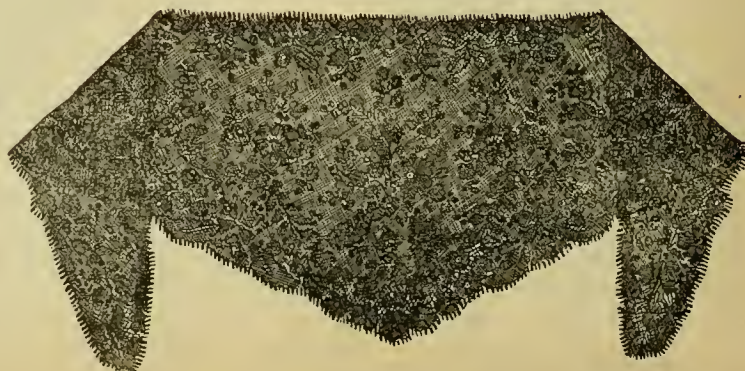
No. 6.—Ladies' Tie, of black Spanish lace ; price, \$2.50.



No. 7.—Ladies' Fichu, of black Spanish point lace price, \$1.50.



No. 3.—Ladies' black beaded Collar ; price, \$4.50.



No. 8.—Ladies' Fichu, of black Spanish point lace ; price, \$1.25.



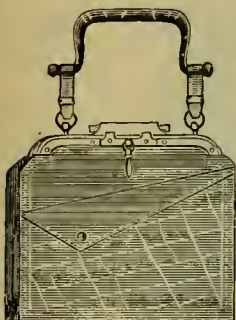
## LEATHER BAGS.



No. 1.



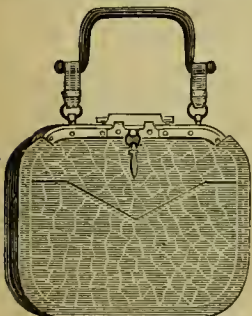
No. 2.



No. 3.



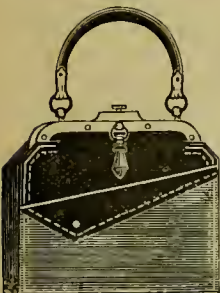
No. 4.



No. 5.



No. 6.



No. 7.



No. 8.

No. 1.—Hand Bag of black leather, with nickel frame; lined with satin; compartments on inside and outside; price, \$2.85.

No. 2.—Shopping Bag, natural color alligator leather, heavy nickel frame; lined with black leather; compartments inside and out; \$3.50.

No. 3.—Shopping Bag, large size, natural color alligator leather combined with plain leather; extra heavy nickel frame; lined with black leather; compartments inside and out; \$3.50.

No. 4.—Hand Bag, large size, finest black morocco, heavy nickel frame and trimmings; lined with black leather; compartments on outside and inside; price, \$3.50.

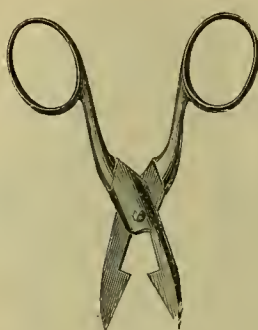
No. 5.—Hand Bag, large size, natural color alligator leather, heavy nickel trimmings; lined with dark leather; compartments on inside and outside; price, \$4.00.

No. 6.—Ladies' large size Hand Bag, finest black, stiffened morocco; heavy nickel frame; lined with black leather; compartments only on the inside; spring closing; price, \$4.25.

No. 7.—Ladies' Hand Bag, black pebbled leather, nickel frame; dark green leather lining; compartments on inside and out; \$3.00.

No. 8.—Shopping Bag, alligator leather, nickel-plated frame; brown kid lining; price, \$2.25.

## SCISSORS.



No. 1.



No. 2.



No. 3.



No. 4.



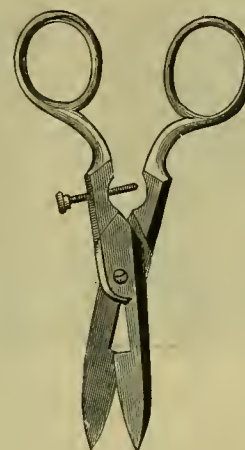
No. 5.



No. 6.



No. 7.



No. 8.



No. 9.



No. 10.



No. 11.



No. 12.



No. 13.



No. 14.



No. 15.

No. 1.—Scissors, Roberts' Razor brand, of fine steel, for button-holes; 4 in. long; price, 85c.

No. 2.—Scissors, Roberts' Razor brand, of fine steel, for button-holes; 4 in. long; price, \$1.25.

No. 3.—Scissors, Owl brand, of silver steel; bent at the points, to rip out with; 3 1/2 inches long; price, \$1.00.

No. 4.—Scissors, Roberts' Razor brand, of fine steel, rounded at the points; 3 1/4 inches long; price, 80c.

No. 5.—Scissors, of fine silver steel, Owl brand; 6 in. long; price, 70c.

No. 6.—Scissors, Roberts' Razor brand, slim-bodied; 4 1/2 in. long; price, 90c.

No. 7.—Scissors, Roberts' Razor brand, of fine steel; 4 1/2 in. long; price, 85c.

No. 8.—Scissors, Owl brand, of silver steel; for button-holes; with set-screw by which any

size button-hole may be cut; 5 inches long; price, \$1.05.

No. 9.—Scissors, of fine silver steel; heavy handles and strong blades; 7 in. long; price, \$1.50.

No. 10.—Scissors, of fine silver steel riveted high up on the side, to remove quickly; 6 in. long; price, \$1.00.

No. 11.—Scissors, Roberts' Razor brand, of fine steel; with morocco leather covered handles and sheath of same; 5 in. long; price, \$1.25.

No. 12.—Scissors, of fine silver steel, Owl brand; 5 inches long; price, 45c.

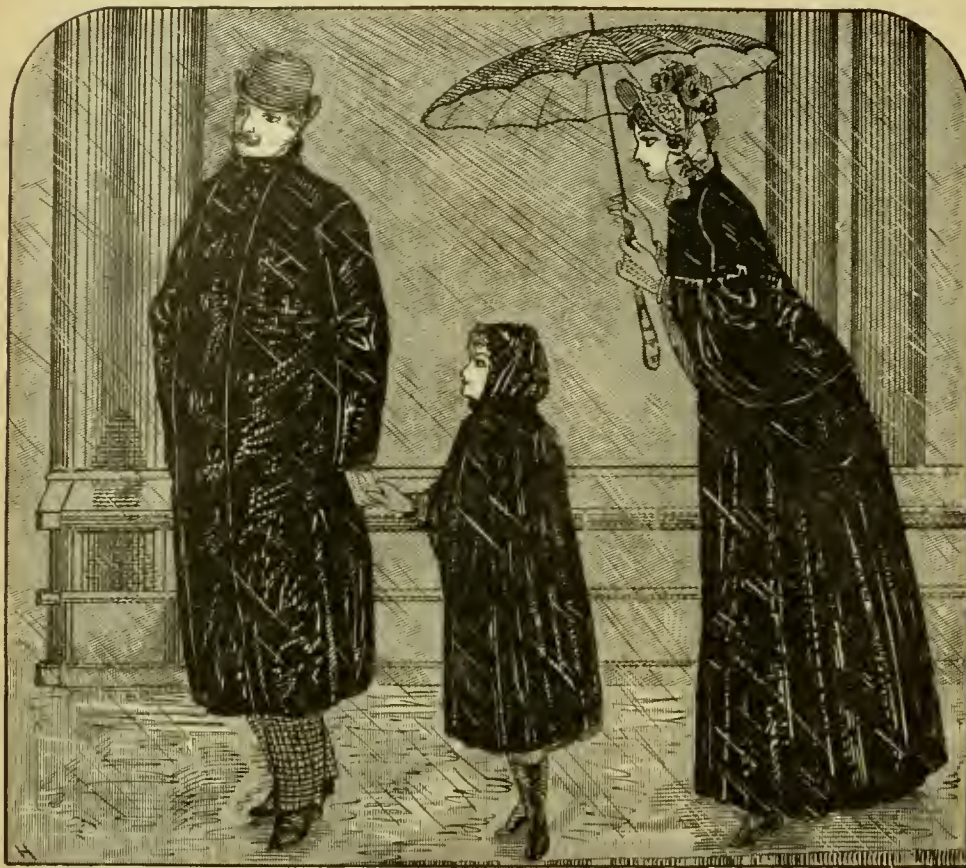
No. 13.—Scissors, Roberts' Razor brand, of fine steel; 5 1/4 in. long; price, \$1.00.

No. 14.—Scissors, Owl brand, of fine silver steel; 5 inches long; price, 60c.

No. 15.—Scissors, Owl brand, of silver steel, rounded at points; 5 in. long; price, 40c.



## GOSSAMER WATERPROOFS.



## GOSSAMER WATERPROOFS.

These goods are made expressly for us by the original Gossamer Waterproof Clothing Company.

The test of wear has already proved that these garments are the best in the market. They are thoroughly waterproof, and come neatly folded in oil-cloth envelopes.

A pocket of ordinary size will conveniently hold one of these envelopes.

A Gossamer Bag sent with a \$2.00 Waterproof. A pair of Gossamer sleeves sent with a \$3.00 Waterproof Circular.



No. 1.



No. 2.

No. 1.—Ladies' Gossamer Waterproof, circular style, with hood attached. Sizes, 50, 52, 54, 56, 58, and 60 in. Quality O, price, \$1.35. Quality KK, price, \$1.75. Quality HH, price, \$2.00. Quality GG, price, \$2.25. Quality FF, price, \$2.50. Quality EE, price, \$3.00. Quality DD, price, \$3.50. Quality CC, price, \$4.00. Quality BB, price, \$4.75. And Quality AA, price, \$5.00.

No. 2.—Ladies' Gossamer Waterproof, Newport style, with cape, which forms the sleeves. Sizes, 50, 52, 54, 56, 58, and 60 in. Quality GG, price, \$2.50. Quality FF, price, \$3.00. Quality EE, price, \$3.50. Quality DD, price, \$4.00. Quality CC, price, \$4.50. Quality BB, price, \$5.75. And Quality AA, price, \$6.00.



No. 3.



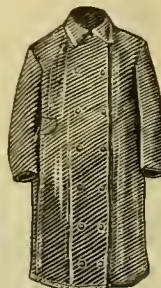
No. 4.

No. 3.—Boys' Gossamer Waterproof, regular overcoat style, double-breasted and double in back; has two pockets, and a square collar. Sizes (bust measurement), 24, 26, 28, 30, 32, and 34 in. Quality OO, prices, \$2.00; OOO, \$2.25; FF, \$3.00.

No. 4.—Misses' Gossamer Waterproof, circular, with hood. Sizes, 34, 36, 38, 40, 42, 44, 46, and 48 in. Quality O, \$1.35; KK, \$1.60; HH, \$1.75.



No. 5.



No. 6.

No. 5.—Ladies' Gossamer Waterproof, Ulster style, close-fitting. Sizes, 50, 52, 54, 56, 58, and 60 inches. Quality DD, price, \$5.00; AA, \$8.00.

No. 6.—Men's Gossamer Waterproof, regular overcoat style, double-breasted and double in back, with wrist and collar straps. Sizes (bust measurement), 36, 38, 40, 42, 44, 46, 48, and 50 inches. Quality OO, price, \$2.25; HH, \$3.00; DD, \$4.50.

## UMBRELLAS.



Umbrellas, of American silk, with paragon frames; in sizes 26, 28, and 30 in.; having fine natural sticks; such as, English ash, ancient oak, German cherry, African bamboo, etc.; prices, \$7.00, 8.00, and \$9.00.

Umbrellas, of all-silk Levantine, with paragon frames, in sizes 26 and 28 in.; having solid pimento, myrtle, and olive wood sticks; prices, \$5.00 and \$6.00.

Umbrellas, of double-faced goods, blue, purple, and green; in 26 inches; with fine English natural sticks; price, \$5.00; with carved ivory hook handle, \$6.50.

Umbrellas, of extra quality twilled silk; blue, black, brown, and green; in 26 and 28 inches; with paragon frames, bamboo sticks, and extra carved ivory handles; prices, \$5.00 and \$6.00.

Umbrellas, of fine French twilled silk, in 26 and 28 inches; with paragon frames and ivory hook handles; prices, \$4.00 and \$5.00.

Umbrellas, of French split twilled silk, close folding, in 26 and 28 inches; with paragon frames and ancient oak, bamboo, and Borneo handles; prices, \$5.50 and \$6.00.

Umbrellas, of Levantine silk, in 26 and 28 inches; with paragon frames and natural sticks; prices, \$2.75 and \$3.00; with celluloid and French horn handles, \$3.00 and \$3.75.

Umbrellas, of extra quality twilled silk; in 26 and 28 inches; with paragon frames and fine natural wood sticks; prices, \$3.00 and \$3.75; with celluloid handles, \$3.25 and \$4.00; with ebony handles, \$3.75 and \$4.50.

Umbrellas, for mourning use, of fine French twilled silk, in 26 and 28 inches; with paragon frames, and solid ebonized sticks; prices, \$1.50 and \$5.00.

Umbrellas, of fine English mohair; in 24, 26, 28, and 30 inches; with paragon frames and solid English natural sticks; prices, \$3.25, 3.50, 3.75, and 4.00; with ivory handles, \$4.75, 5.00, and 5.25.

Umbrellas, of Derby mohair; in 26, 28, and 30 inches; with paragon frames, and solid natural sticks; prices, \$2.50, 2.75, and \$3.00; with French horn handles, \$2.75, 3.00 and \$3.25; with ivory handles, \$3.75, 4.00, and \$4.25.

Umbrellas, of English alpaca, with broad satin stripe; in 26, 28, and 30 inches; with paragon frames and solid root and hook sticks; prices, \$2.50, 2.75, and \$3.00; with French horn handles, \$2.75, 3.00, and 3.25; with ivory handles, \$3.75, 4.00, and \$4.25.

Umbrellas, of Regina cloth, with satin border; in 24, 26, 28, and 30 inches; fine assortment of wood handles; prices, \$1.85, 2.00, 2.25, and \$2.50; with paragon frames and French horn handles, \$2.20, 2.35, 2.60, and \$2.85.

Umbrellas, of fast-color gingham; in 24, 26, 28, 30, and 32 inches; with steel frames; prices, \$1.00, 1.10, 1.25, 1.40, and \$1.55; with paragon frames, 10c. extra on each size.

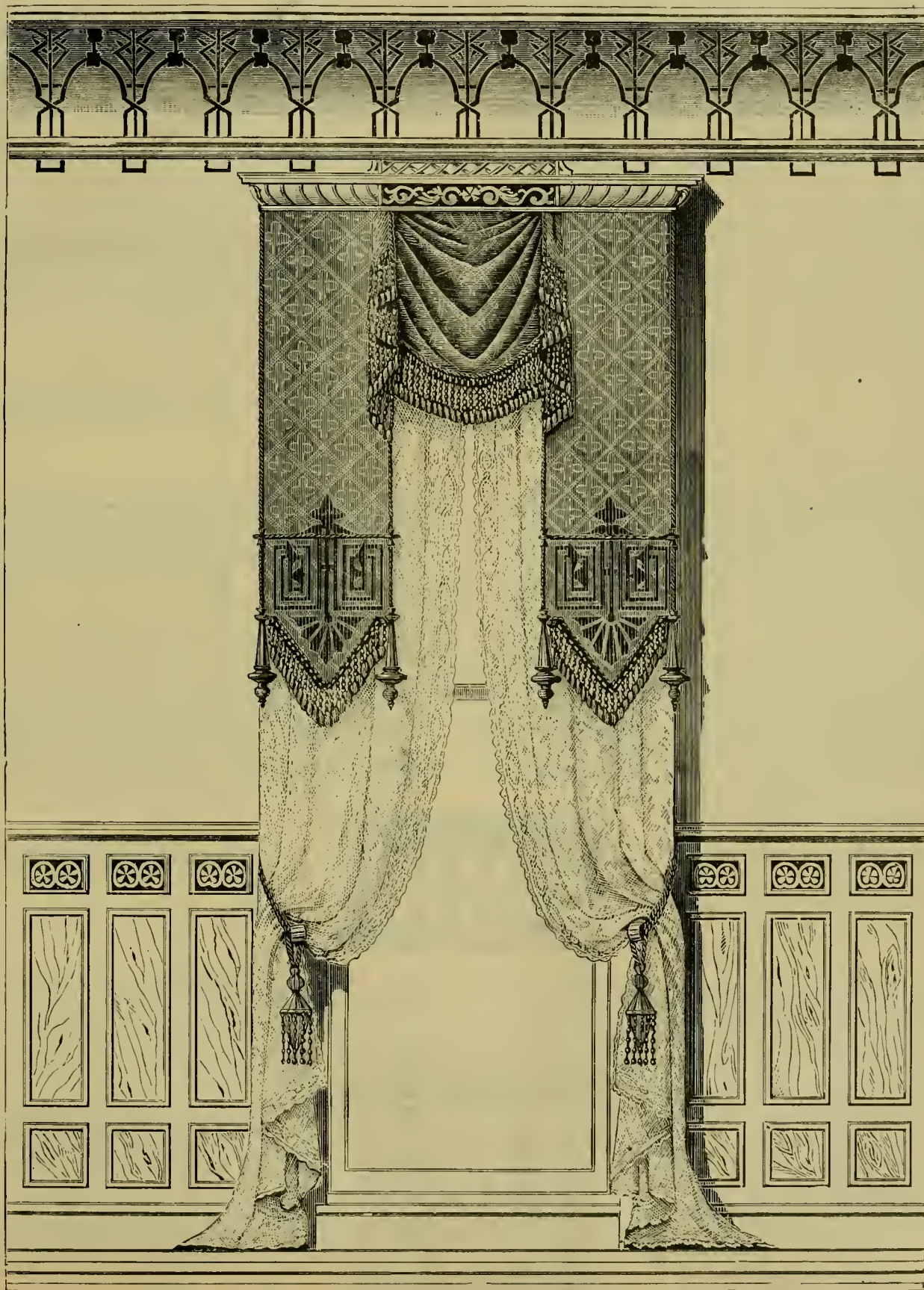
Umbrellas, of gingham; in 22, 24, 26, 28, and 30 inches; prices, 80c., 85c., 90c., \$1.00, and \$1.15.



## UPHOLSTERY DEPARTMENT.

CORNICE AND LAMBREQUIN, WITH LACE CURTAINS.

SUITABLE FOR PARLOR OR SITTING-ROOM.



For description and price, see next page.



## DESCRIPTION OF LAMBREQUIN ON OPPOSITE PAGE.

The design of window lambrequin on opposite page can be supplied in all-wool material, and trimmed with chenille fringe, for \$15.00 per window.

It is one of many kept in stock made-up, so that the latest style and color-effects can be seen without trouble. Whenever practicable, we would advise a personal visit of inspection as affording a better opportunity of comparison and choice; but in cases where this would be inconvenient we will send by mail, designs, estimates, and samples of the various goods on receipt of the required information as to measurements and the probable color required. Or, where possible, we will send an experienced person to view the rooms, note the style of architecture and decoration, take measurements and furnish estimates and designs. The effect of the furnishings of a room is greatly enhanced by the drapery and lambrequins being made up artistically, therefore we have engaged an experienced designer to prepare special designs adapted to each separate style, pattern, or material. The measurements required are:

1. The extreme height of window from floor to top of architrave or wood work.
2. The height from top of window to ceiling, technically called the dead light.
3. Length of the front edge of lath on top of window, or width between extreme outside edges of wood work.
4. Depth from the front edge of the two returns at sides to wall.

## LACE CURTAINS.

Nottingham, in white and ecru, from 3 to 4 yards long, and from 1 to 2½ yards wide, at 90c., \$1.00, 1.25, 1.50, 1.75, 2.00, 2.25, 2.50, 3.00, 3.25, 3.50, 4.00, 4.50, 5.00, 5.25, 6.00, 6.50, 7.00, 7.50, and \$8.00.

Guipure d'Art, heavy, of rich ecru, at \$8.00, 10.00, 12.00, 14.00, and \$15.00.

Guipure d'Art Bed Sets, from \$15.50 upwards.

Antique, at \$5.00, 6.00, 7.00, 9.00, and from \$12.50 to \$30.00.

Swiss, at \$9.00, 10.00, 11.00, 12.00, 13.00, 14.00, 15.00, 16.00, 18.00, 20.00, and from \$25.00 to \$35.00.

Brussels, at \$32.00, 35.00, 37.50, 40.00, 45.00, 50.00, 55.00, and \$60.00.

Brussels Point, at \$60.00, 75.00, 95.00, 100.00, and \$125.00.

Nottingham, by the yard, at 25c., 30c., 35c., 40c., 45c., 50c., and up to \$1.25.

Nottingham Bed Sets, at \$3.50, 4.50, 5.50, 6.00, and \$12.00.

## OTHER LACE GOODS.

Shades, each, at \$3.50, 4.00, 5.50, and upwards.

Nottingham Lambrequins, each, at 50c., 65c., 75c., 80c., \$1.00, and up to \$2.00.

Nottingham Vestibule, at 12c., 15c., 16c., and up to 30c.

Swiss Vestibule, at \$1.00, 1.50, and \$2.00 per yard.

Madras, by the yard, at \$1.00, 1.25, 1.50, 1.75, 2.00, 2.50, and \$3.00.

Madras Curtains, per pair, at \$6.50, 8.00, 9.00, 10.00, 12.50, 14.00, 16.00, 18.00, and from \$25.00 upwards.

Nottingham Lambrequin, by the yard, at 18c., 20c., 22c., 25c., 31c., 35c., 45c., 50c., 65c., and up to \$1.25.

## UPHOLSTERY FABRICS.

All-Wool Terry, 50 inches wide, at \$1.50 per yard.

Raw Silk Tapestry, 50 inches wide, at 95c., \$1.00, 1.50, 2.00, 2.25, 2.50, and \$4.75.

Jute Tapestry, 50 inches wide, at 66c., 85c., and \$1.00.

Toile de Venice, a very fine Jute or Linen Tapestry, at \$1.90 per yard.

Silk and Worsted Cashmere, in one and two colors, at \$5.00 per yard.

Silk-faced Tapestry, at \$8.00, 10.00, 12.50, 15.00, 18.00, and up to \$25.00 per yard.

Lampas Indienne, a fine silk-faced goods, 50 in. wide, at \$6.00 per yard.

Sporada, a silk-faced Tapestry, at \$4.25 per yard.

Turcoman Satin, at \$1.75 per yard; very finest quality at \$2.50.

Turcoman Satin, figured, from \$2.50 to \$3.50 per yard.

Silk-faced Satin, in all colors, 50 inches wide, at \$3.00 to \$3.50 per yard.

Silk Plush, in all colors, 24 inches wide, from \$1.90 to \$6.00 per yard.

Wool-faced Satine, in all colors, 50 inches wide, from \$1.60 to \$2.00 per yard.

Wool Momie Cloth, 50 inches wide, at \$2.25 per yard.

French Tapestry, 50 inches wide, at \$2.25 per yard.

Mohair Plush, 24 inches wide, plain, in all colors, from \$2.50 to \$4.50 per yard.

Mohair Plush, embossed, in a variety of designs and colors, 24 inches wide, from \$3.50 to \$5.00 per yard.

Turcoman, in plain colors, 50 inches wide, at \$6.50 per yard.

Turcoman Cross Stripe, 50 inches wide, \$4.75, 5.25, 6.00, up to \$7.00 per yard.

Turcoman Curtains, in cross stripes, at \$62.00 per pair.

Turcoman Curtains, with handsome dado and trimmed on edge, plain color in centre, from \$40.00 to \$65.00 per pair.

Turcoman Curtains, figured centre, rich border and dado, at \$75.00, 100.00, 125.00, and up to \$200.00 per pair.

Velour, Palerme, 24 inches wide, at \$6.50 per yard.

Velour, Sienna, at \$12.00 per yard.

Velour, de Gene, 24 to 27 inches wide, at \$12.00 per yard, \$14.00, 16.50, 18.00, 21.00, and up to \$50.00.

Satin, Damask, 63 inches wide, at \$10.50 per yard, and from \$12.50 upwards.

Raw Silk Cross Stripes, 50 inches wide, at \$1.25 per yard, 2.00, 2.50, 3.00, 3.15, and from \$4.50 upwards.

Hair Cloth, in all widths; price according to width.

## UPHOLSTERY FRINGES.

Worsted and Tinsel, all colors, 7 inches deep, 80c. per yard.

Boullion, 3 in., 15c.; 4 in., 18c.; and 5 in., 25c. per yard.

Ball, 2 balls, 3½ inches, at 33c. per yard.

Chenille, 3 in., at 20c.; 3½ in., 25c.; 5 in., 40c.; 5½ in., 55c.; 6 in., 65c.; and 6½ in., at \$1.25.

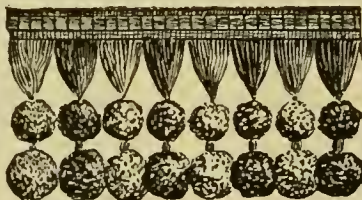
All-Silk Chenille, to match any color desired, from \$2.50 per yard up.

Fancy Head, ball, 6 in., 55c. per yard, 60c., and 75c.; 6½ in., 85c.; and 7½ in., 90c.

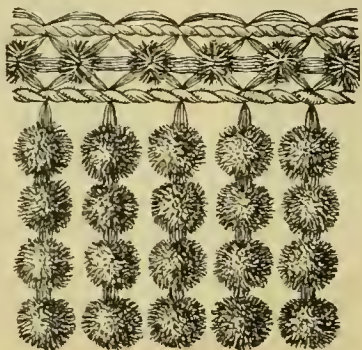
Fancy Head, ball and tassel, 6 in., at 75c. and 85c.; 6½ in., at \$1.00.

Mantel and Lambrequin, 7½ in., 90c. per yard; 6½ in., \$1.25 and \$1.50; 9 in., \$2.25; 12 in., \$5.50; 8 in., \$3.00.

Chenille, all colors, 4 in. deep, 18c. per yard.



No. 1.—Worsted Fringe, two balls, in all colors; 4 inches deep; price, 25c. per yard.



No. 2.—Silk and Wool Fringe; all colors; 4½ inches deep; price, \$1.45 per yard.

## WINDOW AND PORTIERE POLES.

The prices quoted are for poles 5 feet long.



No. 1.—Gilt pole finished with best quality real gold leaf; and brackets, ends, and rings of same; per window, \$20.00.



No. 2.—Walnut pole, with brackets, ends, and rings; per window, \$1.50.



No. 3.—Gilt pole finished with best quality real gold leaf; and brackets, ends, and rings of same; per window, \$25.00.



No. 4.—Brass pole with decorated porcelain ends and brass brackets and rings; per window, \$9.50.



No. 5.—Walnut pole and cornice combined, with ends, brackets, and rings; per window, \$3.50.



No. 6.—Brass pole (1¼ inches in diameter), with decorated porcelain ends and brass brackets and rings; per window, \$7.50.



No. 7.—Brass pole with ends, brackets, and rings of same; per window, \$6.00.



No. 8.—Brass pole with decorated porcelain ends and brass brackets and rings; per window, \$7.00.



No. 9.—Ebony cornice with bronze finish, very neat and stylish; per window, \$7.50.



No. 10.—Ebonized pole with decorated or perforated brass ends, brackets, and rings; per window, \$10.50.

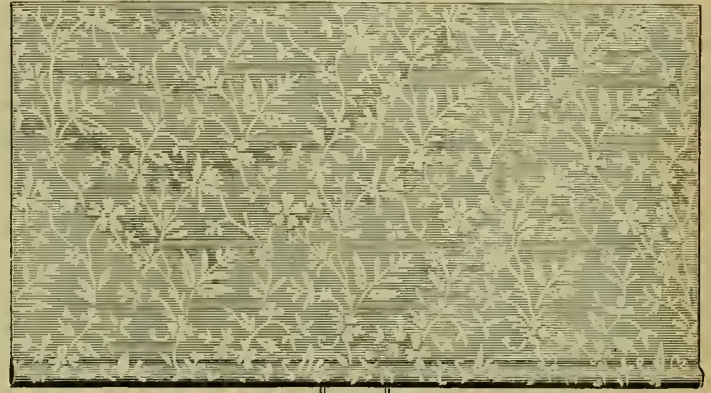


## WINDOW SHADES.

Unless otherwise specified, the window shades illustrated below, are made of the best hand-painted cloth, and come in desirable colors. Special estimates for large quantities will be given upon application; also, prices for special sizes.



No. 1.—Window Shade; 6x3 feet; finished with Knapp's balance fixture; with trapeze bar at the bottom; price, made and hung, \$3.00 each.



No. 2.—Window Shade; of holland; 6x3 feet; finished with Knapp's balance fixture; with trapeze bar at the bottom; price, made and hung, \$2.10 each.



No. 3.—Window Shade; 6x3 feet; finished with Knapp's balance fixture; with anchor at the bottom; price, made and hung, \$2.50 each.



No. 4.—Window Shade; 6x3 feet; finished with Knapp's balance fixture; with silk ring at the bottom; price, made and hung, \$2.00 each.



No. 5.—Window Shade; 6x3 feet; finished with Knapp's balance fixture; with nickel ring at the bottom; price, made and hung, \$2.10 each.

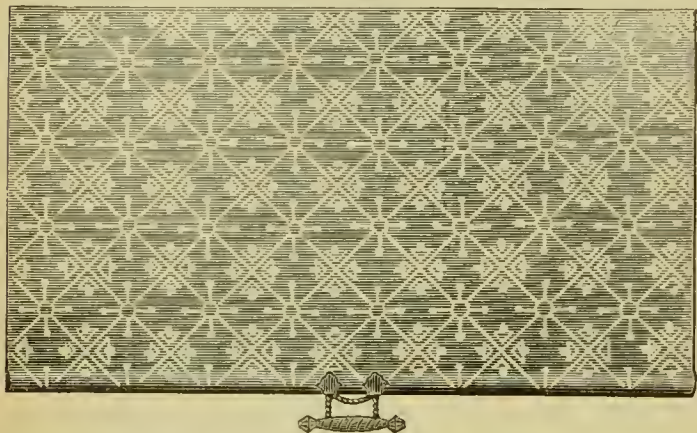


No. 6.—Window Shade; 6x3 feet; finished with Knapp's balance fixture; with nickel ring at the bottom; price, made and hung, \$2.30 each.



## WINDOW SHADES.

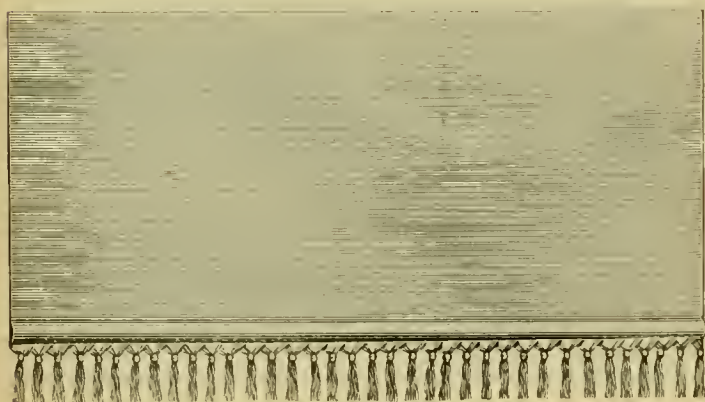
Unless otherwise specified, the window shades illustrated below, are made of the best hand-painted cloth, and come in desirable colors. Special estimates for large quantities will be given on application; also, prices for special sizes.



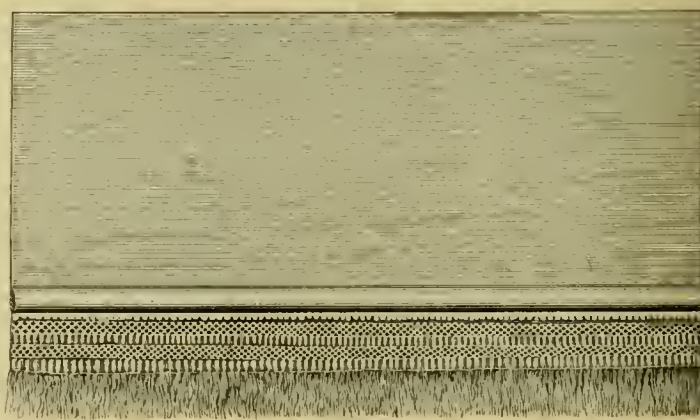
No. 7.—Window Shade; 6x3 feet; finished with Knapp's balance fixture; with silk pendant on bottom; price, made and hung, \$2.75 each.



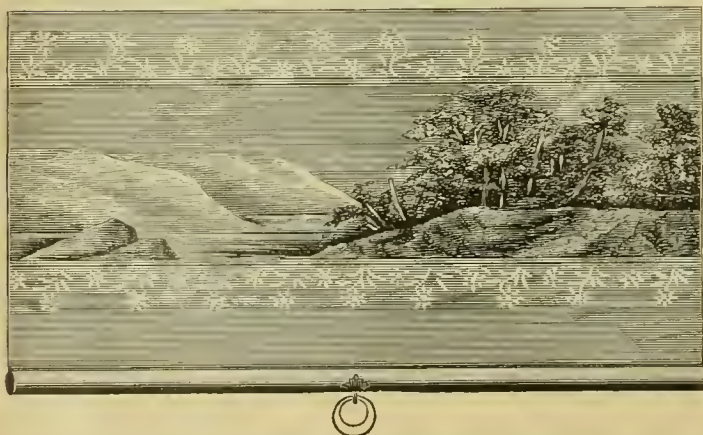
No. 8.—Window Shade; 6x3 feet; finished with Knapp's balance fixture; with double nickel ring at the bottom; price, made and hung, \$2.50 each.



No. 9.—Window shade; of holland; 6x3 feet; finished with Knapp's balance fixture; with fringe at the bottom; price, made and hung, \$1.75.



No. 10.—Window Shade, of holland; 6x3 feet; finished with Knapp's balance fixture; with deep fringe at the bottom; price, made and hung, \$2.35 each.



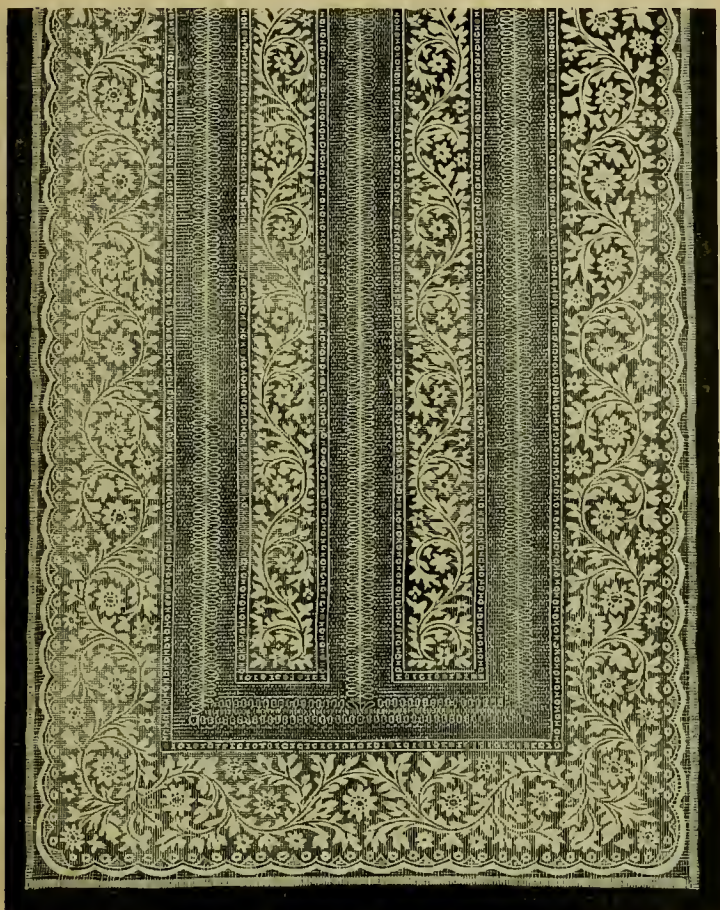
No. 11.—Window Shade; 6x3 feet; finished with Knapp's balance fixture; with nickel ring at the bottom; price, made and hung, \$2.65 each.



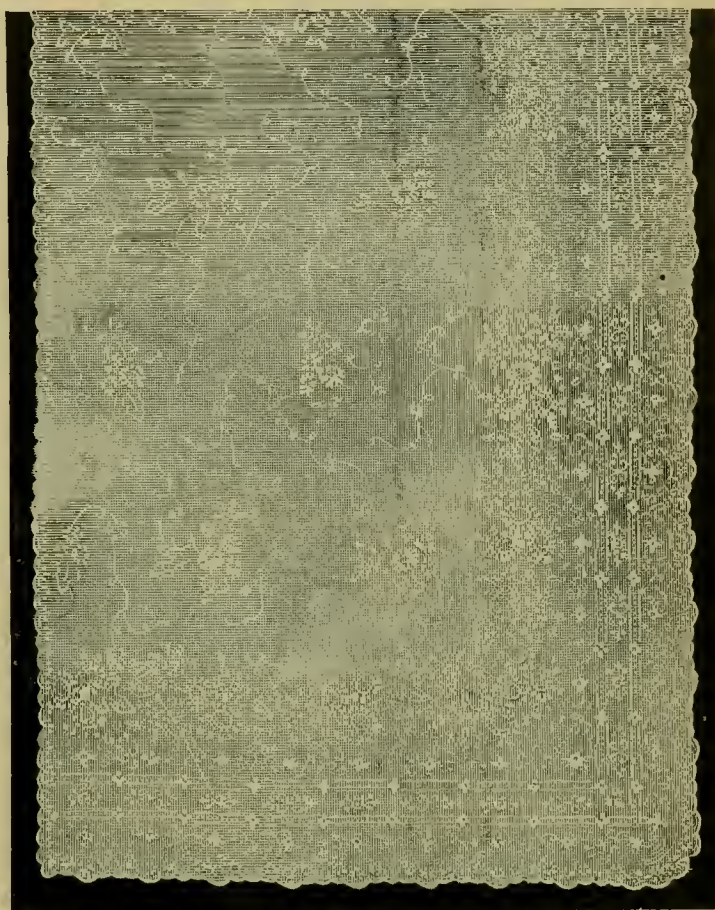
No. 12.—Window Shade; 6x3 feet; finished with Knapp's balance fixture; with nickel pendant at the bottom; price, made and hung, \$2.40 each.



## NOTTINGHAM AND SWISS LACE CURTAINS.



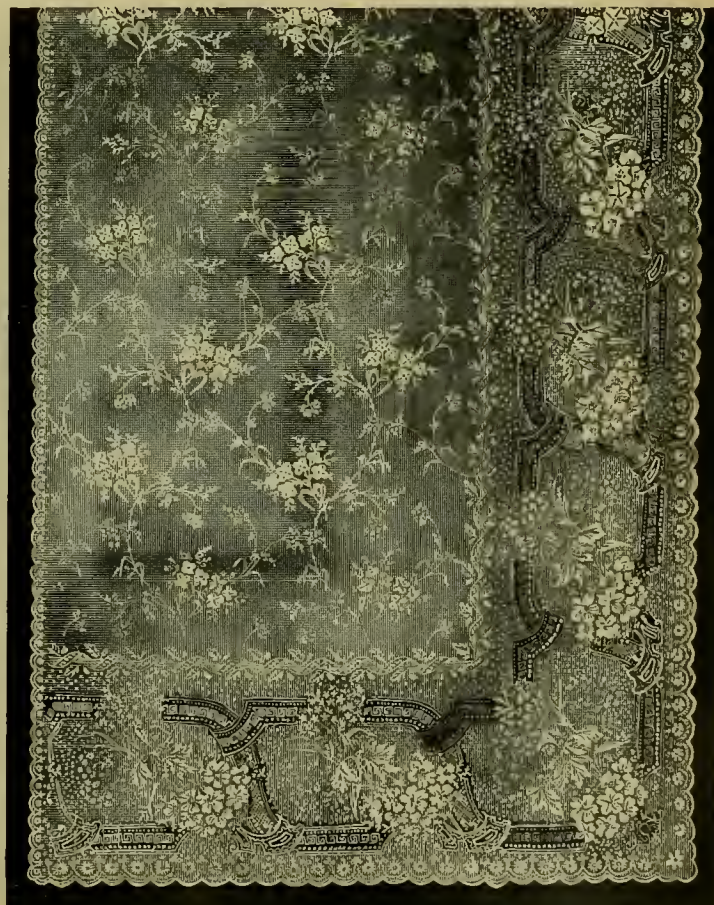
No. 1.—This pattern, of Nottingham Lace; in ecru or white;  $3\frac{1}{2}$  yards long; price, \$3 00 per pair.



No. 2.—This pattern, of Swiss tamboured, 4 yards long; price, \$16.50 per pair.



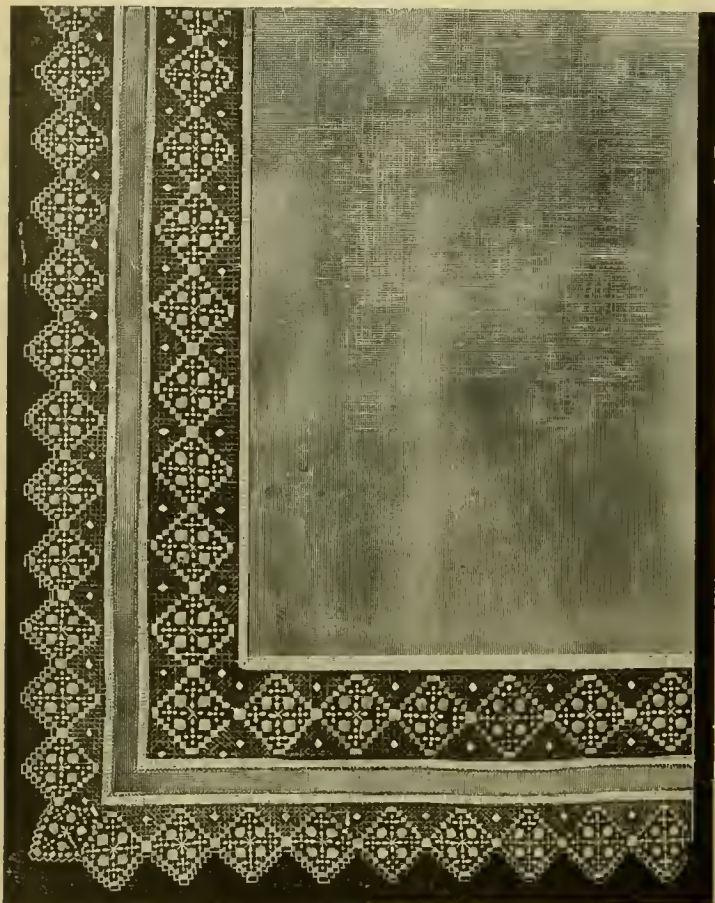
No. 3.—This pattern, Swiss tamboured,  $3\frac{1}{2}$  yards long; price, \$12.00 per pair.



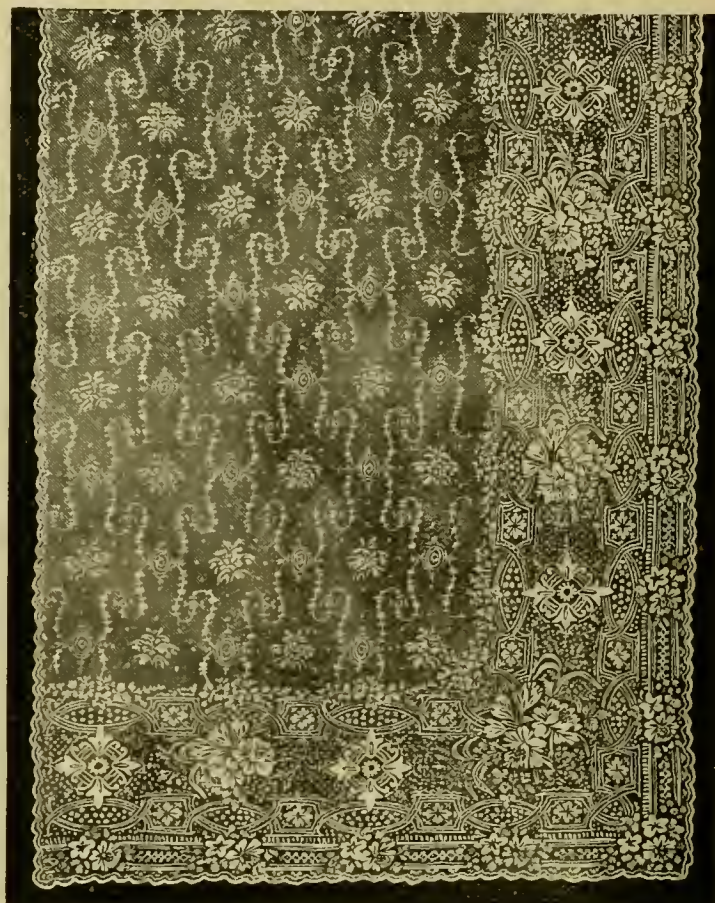
No. 4.—This pattern, of Swiss tamboured, 4 yards long; price, \$22.50 per pair.



## ANTIQUE AND SWISS LACE CURTAINS.



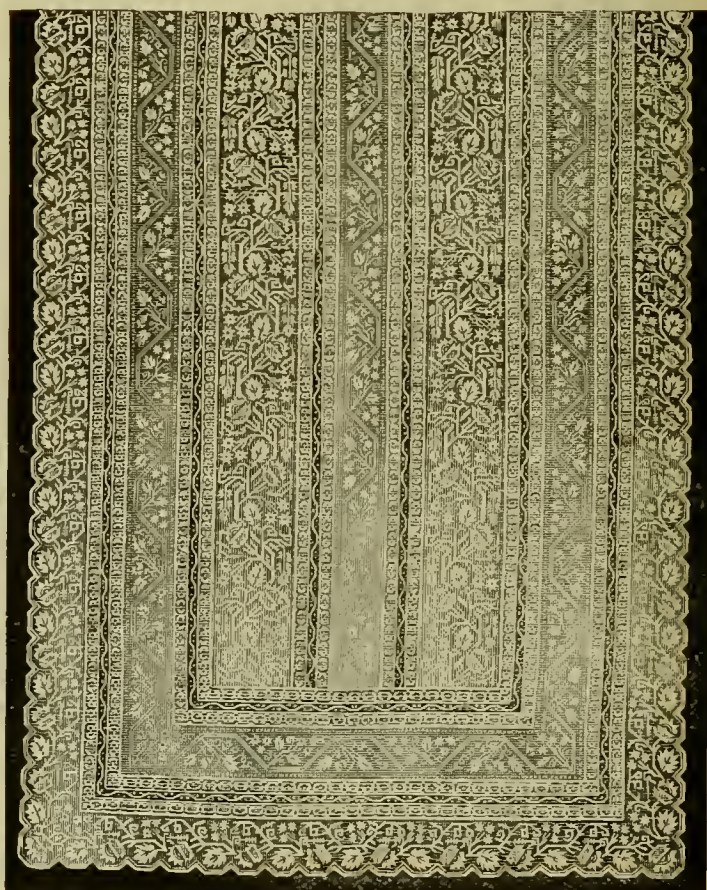
No. 5.—This pattern, of Antique Lace, 4 yards long ; price, \$17.50 per pair.



No. 7.—This pattern, of Swiss tamboured, 4 yards long ; price, \$19.00 per pair.



No. 6.—This pattern, of Antique Lace, 4 yards long ; price, \$12.00 per pair.



No. 8.—This pattern, of French guipure, in ecru, 4 yards long ; price, \$15.00 per pair.

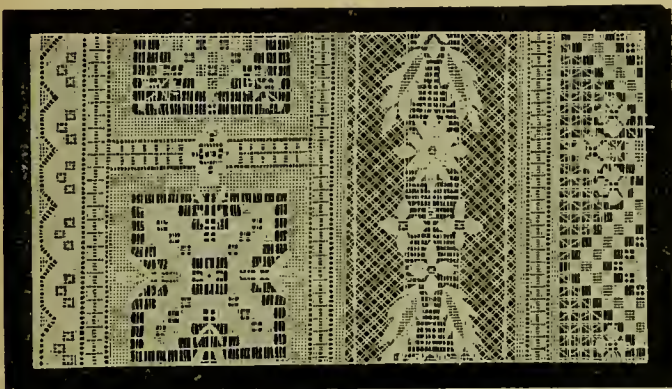


## NOTTINGHAM LACES.

The actual and not the trade widths are given in the description of these goods. All patterns have double borders.



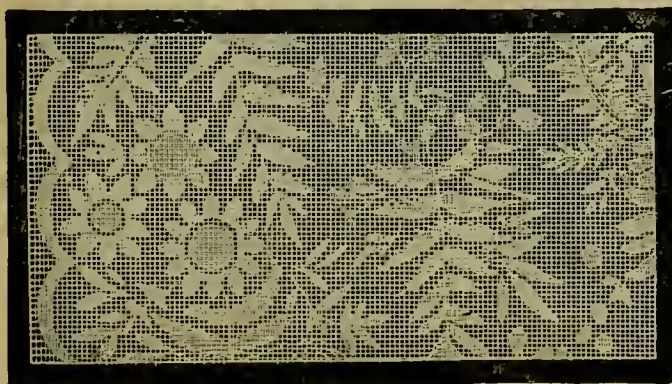
No. 1.—This pattern of Nottingham Lace, for curtains, 54 inches wide ; in ecru or white ; price, 45c. per yard.



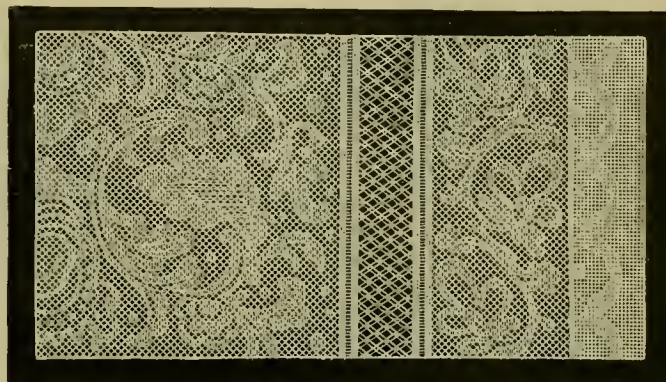
No. 2.—This pattern of Nottingham Lace, for curtains, 50 inches wide ; in ecru ; price, 40c.



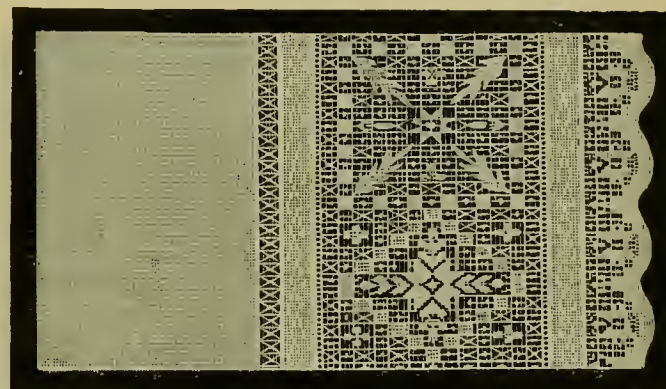
No. 3.—This pattern of Nottingham Lace, for curtains, 54 inches wide ; in ecru ; price, 37½c. per yard.



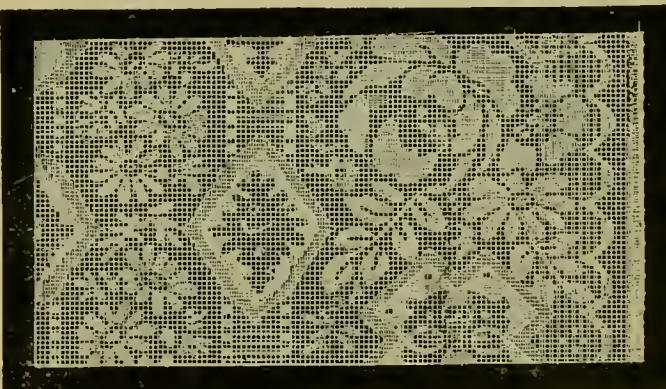
No. 4.—This pattern of Nottingham Lace, for curtains, in ecru or white ; 25 inches wide ; price, 30c. per yard.



No. 5.—This pattern of Nottingham Lace, for curtains, 38 inches wide ; in ecru or white ; price, 20c. per yard.



No. 6.—This pattern of Nottingham Lace, for curtains, in ecru ; 50 inches wide ; price, 45c. per yard.



No. 7.—This pattern of Nottingham Lace, for curtains, 40 inches wide ; in ecru or white ; price, 25c. per yard.

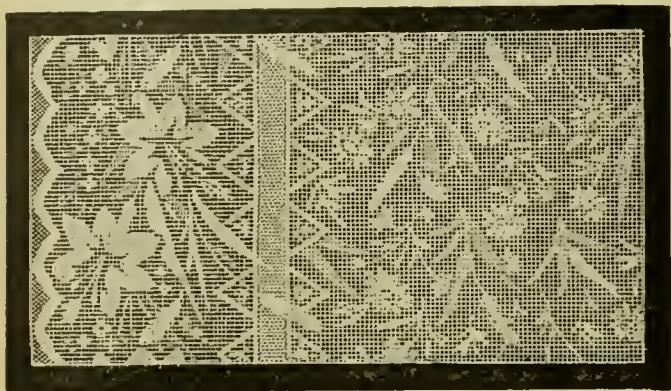


No. 8.—This pattern of Nottingham Lace, for curtains, in ecru ; 50 inches wide ; price, 45c. per yard.

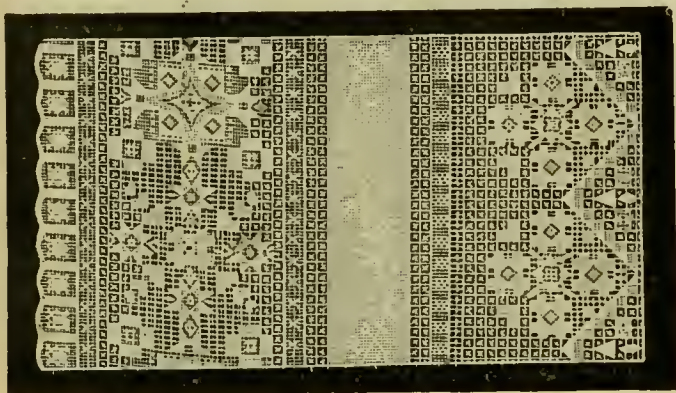


## NOTTINGHAM LACES.

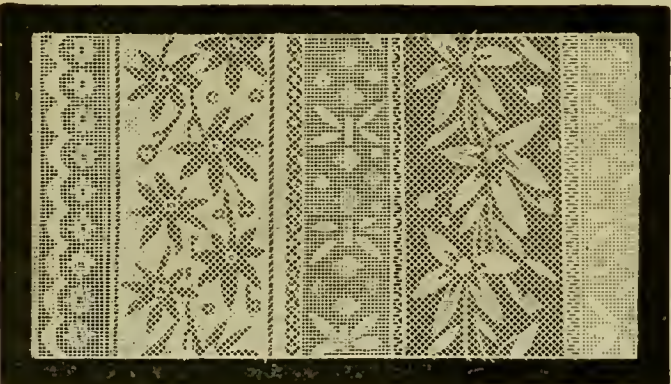
The actual and not the trade widths are given in the description of these goods. All patterns have double borders.



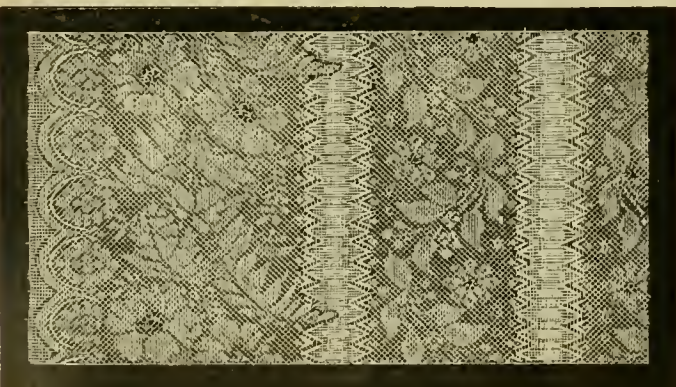
No. 9.—This pattern of Nottingham Lace, or curtains, in ecru or white; 52 inches wide; price, 45c. per yard.



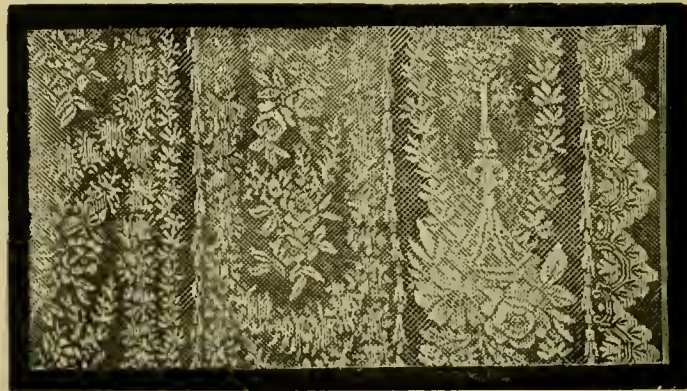
No. 10.—This pattern of Nottingham Lace, for curtains, in ecru; 54 inches wide; price, 60c. per yard.



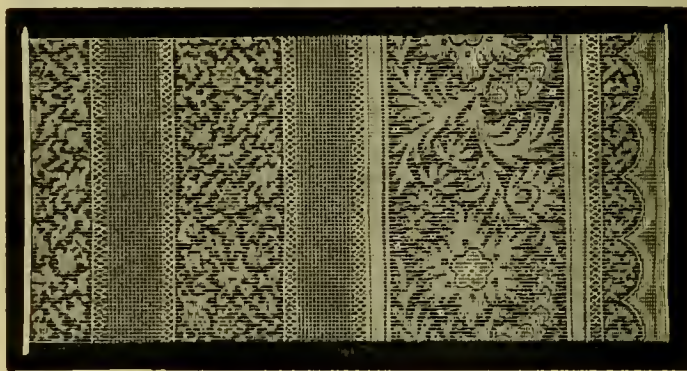
No. 11.—This pattern of Nottingham Lace, for curtains, in ecru; 54 inches wide; price, 22c. per yard.



No. 12.—This pattern of Nottingham Lace, for curtains, in white; 58 inches wide; price, 40c. per yard.



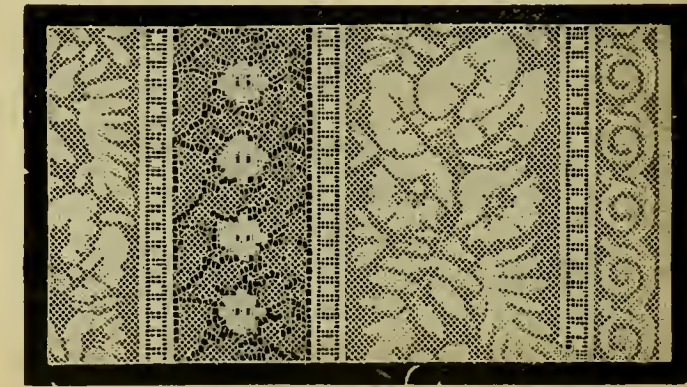
No. 13.—This pattern of Nottingham Lace, for curtains, in white; 56 inches wide; price, 85c. per yard.



No. 14.—This pattern of Nottingham Lace, for curtains, in ecru; 64 inches wide; price, 75c. per yard.



No. 15.—This pattern of Nottingham Lace, for curtains, in white; 54 inches wide; price, 50c. per yard.



No. 16.—This pattern of Nottingham Lace, for curtains, in ecru; 40 inches wide; price, 25c. per yard.



## LACE TIDIES AND PILLOW SHAMS.



No. 1.—Tidy of Applique Lace, size 15×15 inches; price, 65c.



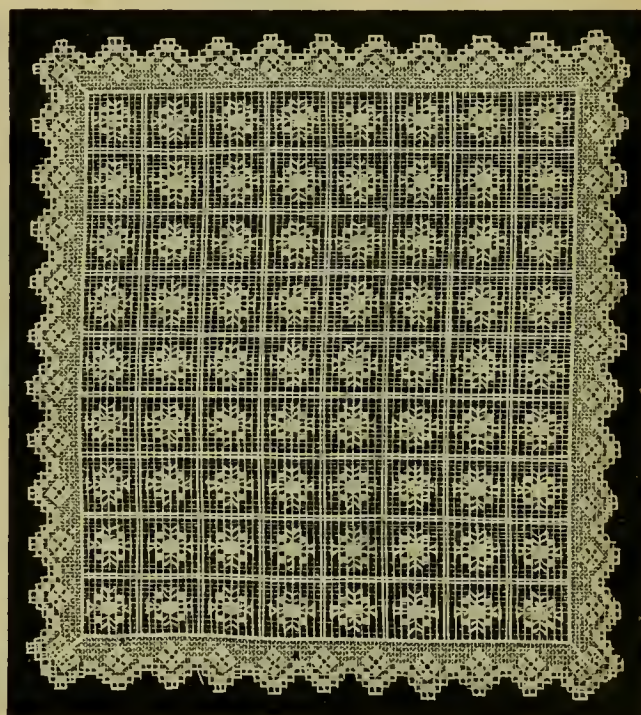
No. 2.—Tidy of Applique Lace, size 16×16 inches; price, 65c.



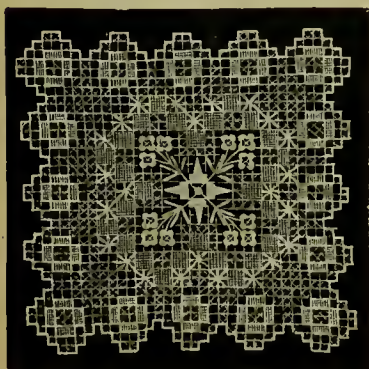
No. 3.—Tidy of Applique Lace, size 13×13 inches; price, 65c.



No. 4.—Pillow Sham of Nottingham Lace, size 34×34 inches; price, \$1.00 per pair.



No. 5.—Pillow Sham of Imitation Antique Lace, size 33×33 inches; price, \$3.00 per pair.



No. 6.—Tidy of Antique Lace, size 12×12 inches; price, 60c.



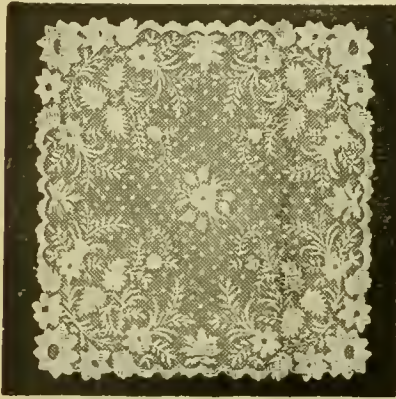
No. 7.—Tidy of Applique Lace, size 13×13 inches; price, 65c.



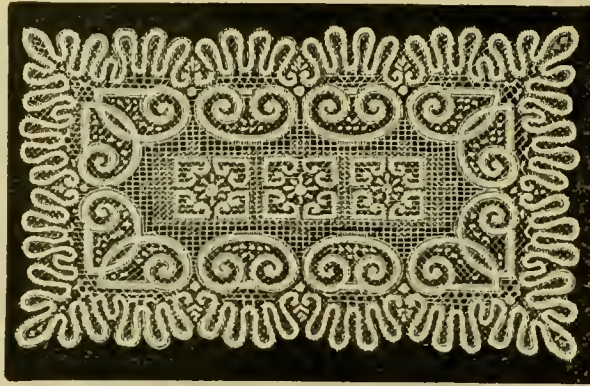
No. 8.—Tidy of Antique Lace, size 14×14 inches; price, 75c.



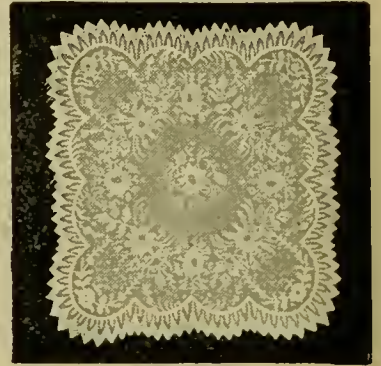
## LACE TIDIES, PILLOW SHAMS, AND SPLASHERS.



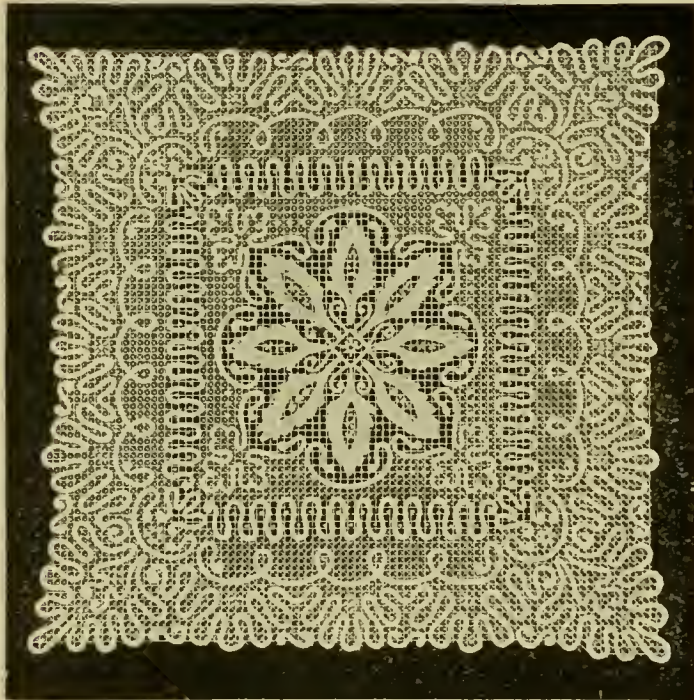
No. 9.—Tidy of Applique Lace, size 16×16 inches; price, 70c.



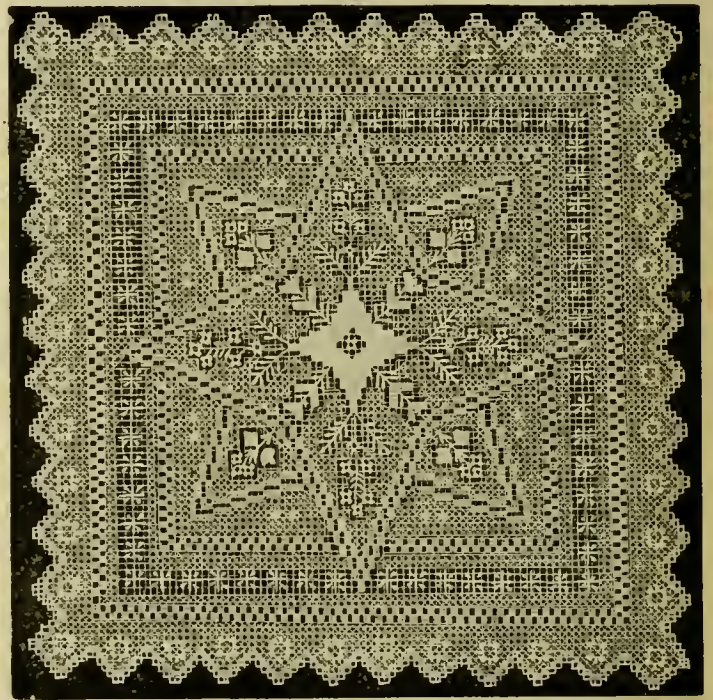
No. 10.—Splasher of Russian Lace, size 27×15 inches; price, 60c.



No. 11.—Tidy of Applique Lace, size 13×13 inches; price, 65c.



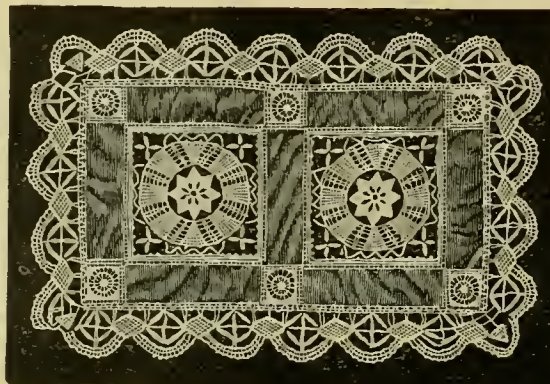
No. 12.—Pillow Sham of Russian Lace, size 34×34 inches; price, \$2.75 per pair.



No. 13.—Pillow Sham of Antique Lace, size 34×34 inches; price, \$10.50 per pair.



No. 14.—Tidy of Antique Lace, size 16×16 inches; price, 85c.



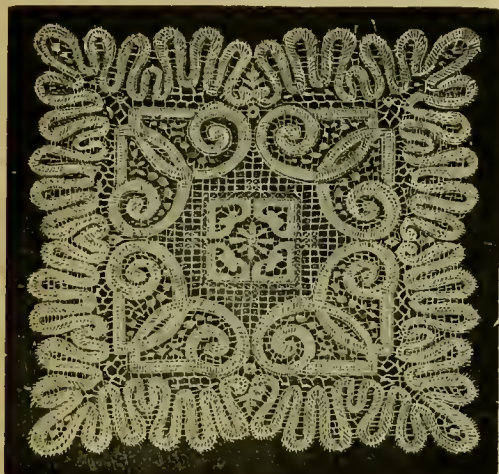
No. 15.—Tidy of Cluny Lace, with blue ribbon, size 19×12 inches; price, \$1.35.



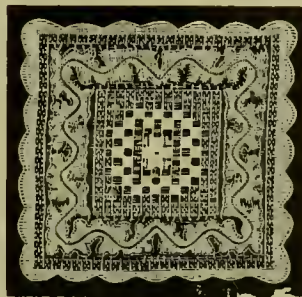
No. 16.—Tidy of Antique Lace, size 20×20 inches; price, \$1.75.



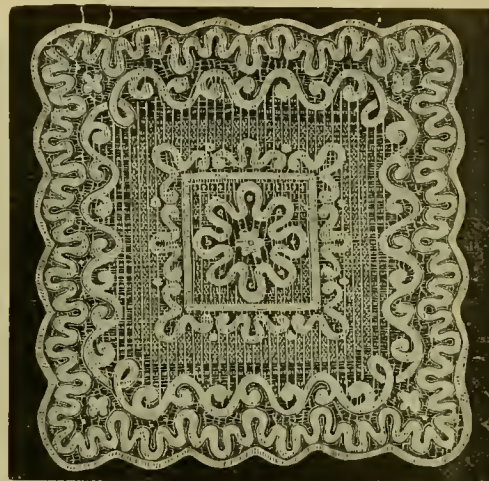
## LACE TIDIES.



No. 17.—Tidy of Russian Lace, size 16×16 inches; price, 40c.



No. 18.—Tidy of Nottingham Lace, size 10×10 inches; price, 15c.



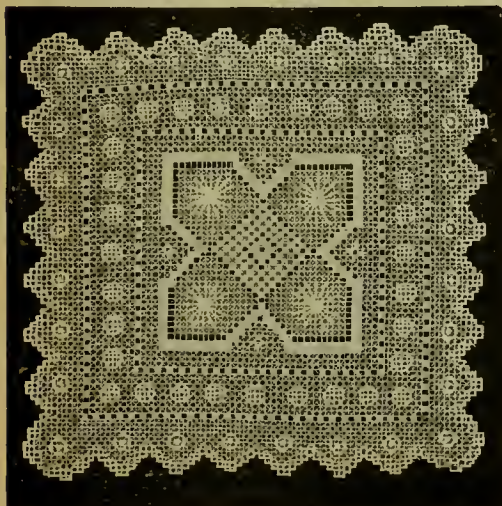
No. 19.—Tidy of Nottingham Lace, size 23×23 inches; price, 45c.



No. 20.—Tidy of Nottingham Lace, size 25×25 inches, in cream and white; price, 50c.



No. 21.—Tidy of Cluny Lace, size 20×20 inches; price, \$3.00.



No. 22.—Tidy of Antique Lace, size 20×20 inches; price, \$2.00.



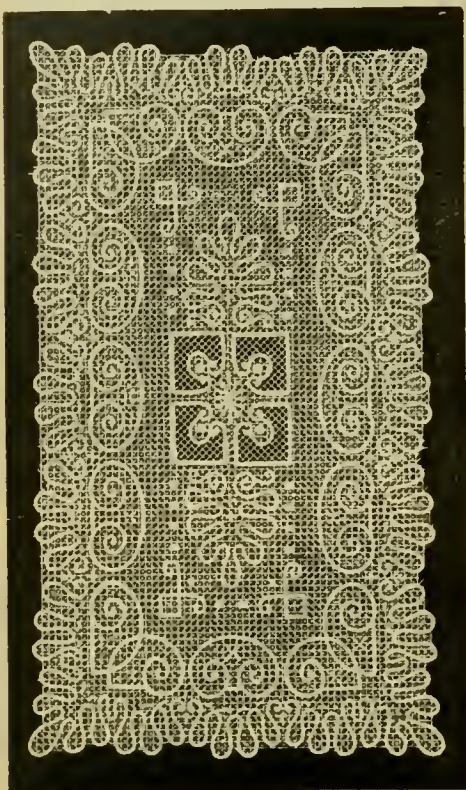
No. 23.—Tidy of Applique Lace, size 9×9 inches; price, 30c.



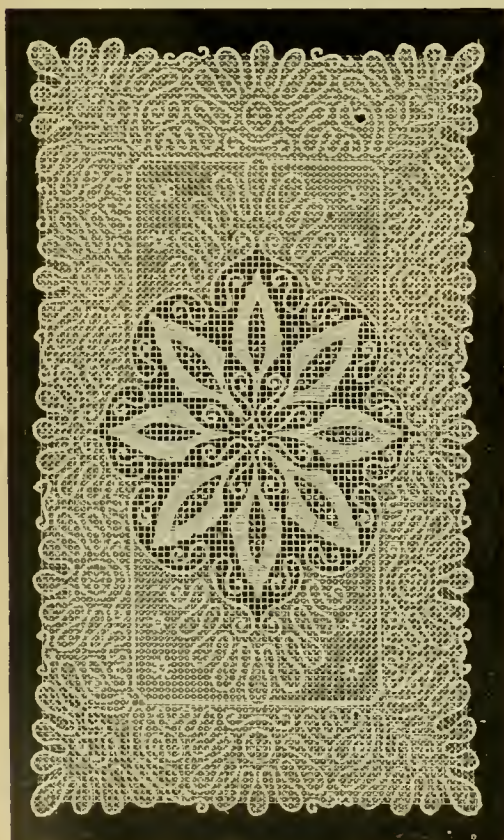
No. 24.—Tidy of Antique Lace, size 21×21 inches; price, \$1.75.



## SPLASHERS, TIDIES, AND PILLOW SHAMS.



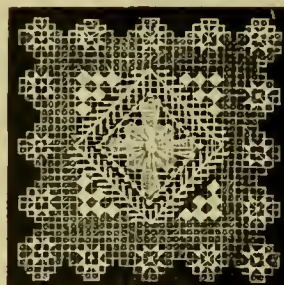
No. 25.—Splasher of Russian Lace, size 41×21 inches; price, \$1.25.



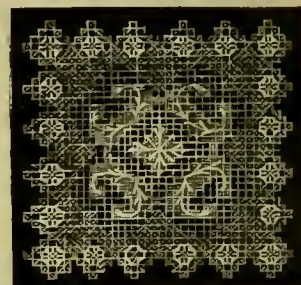
No. 27.— Splasher of Russian Lace, size 31×19 inches; price, 90c.



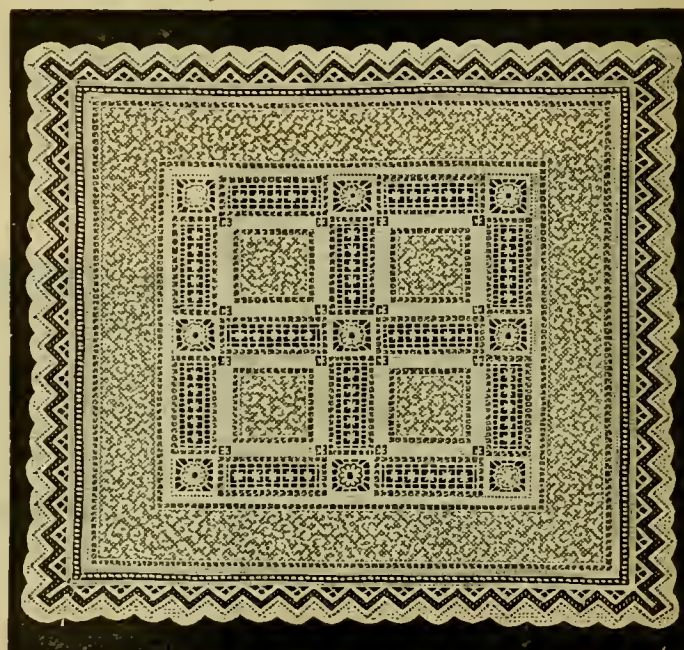
No. 26.—Pillow Sham of Nottingham Lace, size 34×34 inches; price, \$4.50 per pair.



No. 28.—Tidy of Antique Lace, size 9×9 inches; price, 80c.



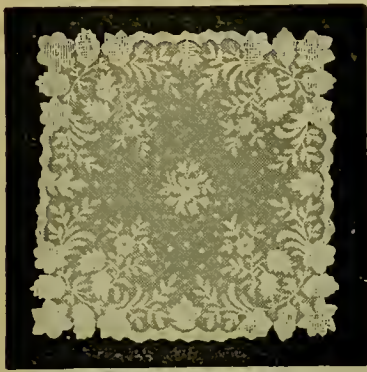
No. 29.—Tidy of Antique Lace, size 9×9 inches; price, 70c.



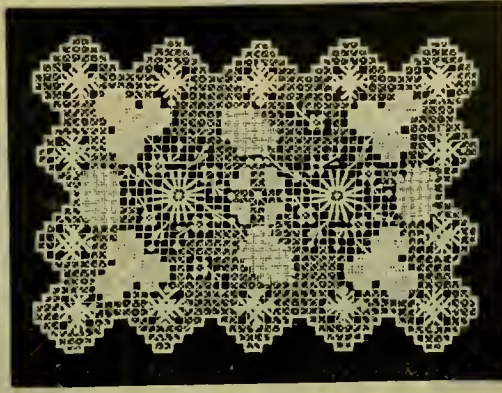
No. 30.—Pillow Sham of Nottingham Lace, size 32×32 inches; price, \$1.50 per pair.



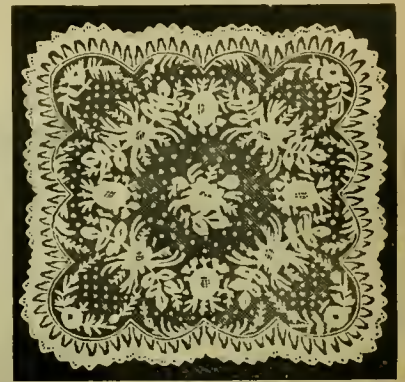
## TIDIES AND PILLOW SHAMS.



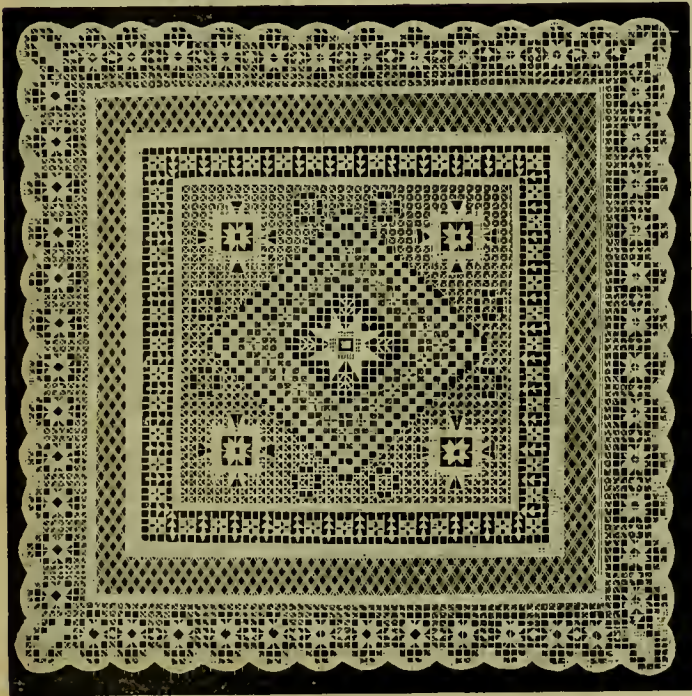
No. 31.—Tidy of Applique Lace, size 10x10 inches; price, 38c.



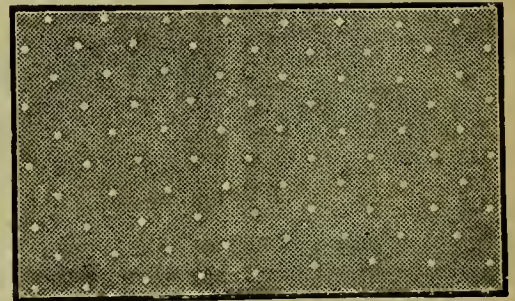
No. 32.—Tidy of Antique Lace, size 9x13 inches; price, \$1.00.



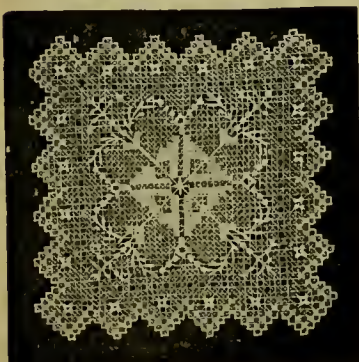
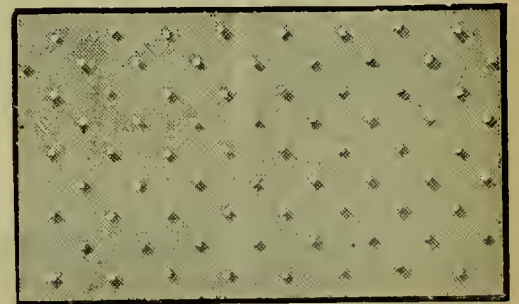
No. 33.—Tidy of Applique Lace, size 15x15 inches; price, 65c.



No. 34.—Pillow Shams of Nottingham Lace, size 34x34 inches; price, \$1.00 per pair.



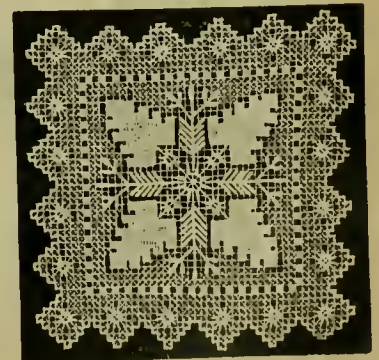
No. 35.—Two styles of Beaded Lace Veilings, in orange, crushed strawberry, and crushed raspberry, 27 inches wide; price, 50c. per yard.



No. 36.—Tidy of Antique Lace, size 13x13 inches; price, 90c.



No. 37.—Tidy of Antique Lace, size 12x12 inches; price, 60c.



No. 38.—Tidy of Antique Lace, size 12x12 inches; price, \$1.00.

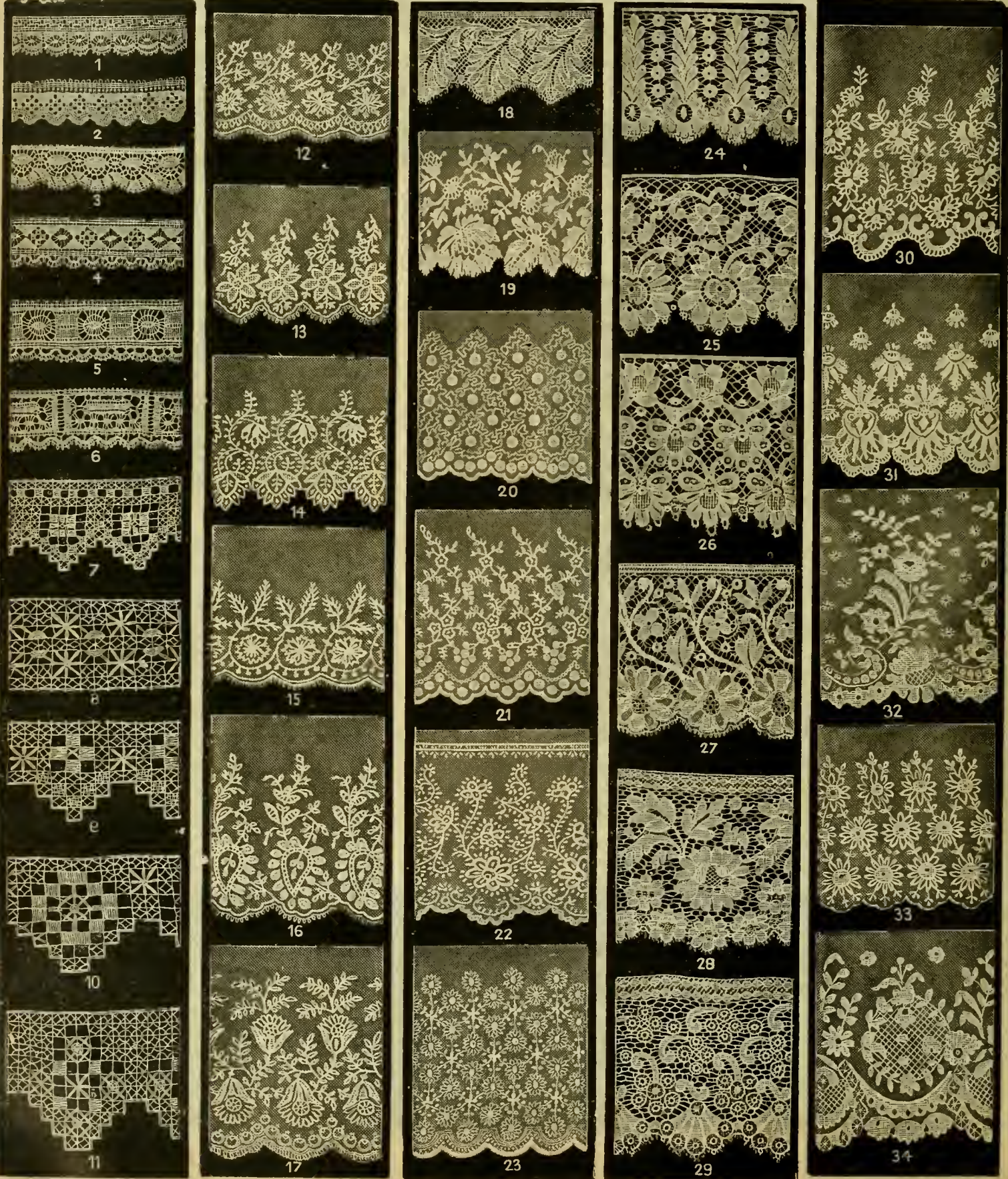


NEW PATTERNS OF WHITE LACES.

Medicis Lace.—No. 1, 1¼ in., 35c. per yard; No. 2, 1½ in., 37½c.; No. 3, 1½ in., 45c.; No. 4, 1¼ in., 40c.; No. 5, 2 in., 37½c.; and No. 6, 2 in., 50c.  
Antique Lace.—No. 7, 3 in., 35c. per yard; No. 8, 3 in., 15c.; No. 9, 4 in., 25c.; No. 10, 3½ in., 22c.; and No. 11, 5 in., 35c.  
Mauresque Lace.—No. 12, 3 in., 30c. per yard; No. 13, 3 in., 60c.; No. 14, 3½ in., 68c.; No. 15,

3 in., 37c.; No. 16, 5 in., 75c.; No. 17, 3 in., 37c.; 4½ in., 50c.; 6½ in., 75c.; and No. 23, 4½ in., 50c.; 7 in., 75c.; 8½ in., \$1.15.  
Broderie Lace.—No. 18, 2 in., 15c. per yard; 2½ in., 18c.; 3 in., 22c.; No. 24, 3 in., 15c.; No. 25, 2 in., 22c.; 3 in., 25c.; 4 in., 25c.; No. 26, 2 in., 18c.; 2½ in., 25c.; 4 in., 35c.; No. 27, 2 in., 15c.; 3 in., 20c.; 4 in., 33c.; No. 28, 2 in., 15c.; 3 in., 20c., 4 in., 30c.; and No. 29, 3 in., 20c.; 4 in., 3 c.

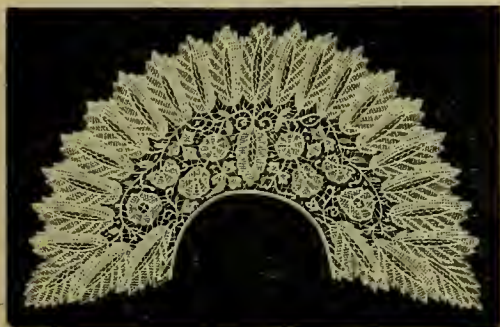
Cream Spanish Lace.—No. 19, 3½ in., 50c. per yard; 5½ in., 75c.; and 6 in., \$1.00.  
Egyptian Lace.—No. 20, 3 in., 65c. per yard; 6½ in., 65c.; No. 21, 5½ in., 65c.; 7 in., \$1.00; No. 22, 3 in., 85c.; 4½ in., \$1.30; 6½ in., \$1.85; No. 30, 5½ in., 50c.; and No. 31, 5 in., 75c.  
Oriental Lace.—No. 33, 5 in., 85c. per yard.  
Madras Point Lace.—No. 32, 5½ in., 35c. per yard; and No. 34, 5 in., 4 c.





## LADIES' LACE COLLARS.

Out of the large assortment of these goods which we constantly have in stock, we make the following selection for illustration. As our stock of patterns is ever varying, the style selected may be all sold before an order reaches us. In such an event we will substitute the nearest in design and price to the one chosen, unless otherwise instructed when the order is given.



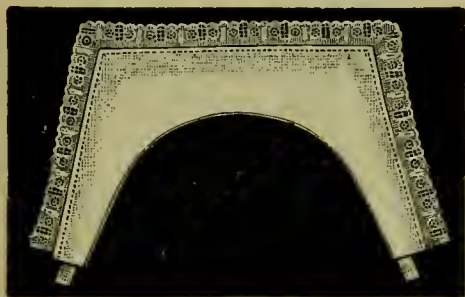
No. 1.—Ladies' Collar, of Irish point lace; price, \$1.50.



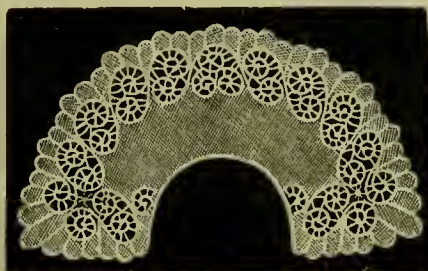
No. 2.—Ladies' Collar, of Feather-edge lace; price, 35c.



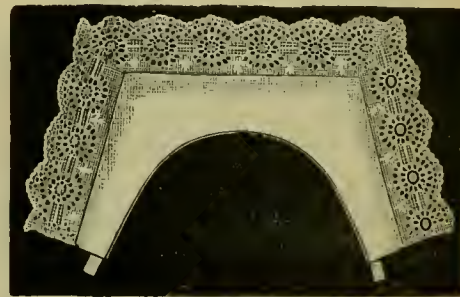
No. 3.—Ladies' Embroidered Collar; price, 50c.



No. 4.—Ladies' Collar, of Irish point lace; price, 87c.



No. 5.—Ladies' Canvas Collar; price, 90c.



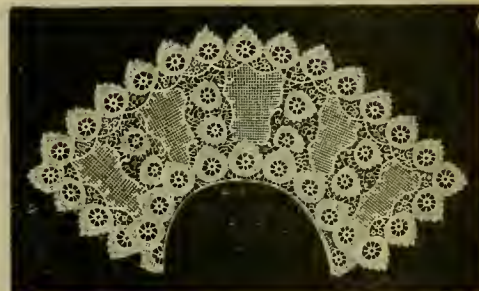
No. 6.—Ladies' Linen Collar, with lace edge; price, 45c.



No. 7.—Ladies' Collar, of Irish point lace; price, \$1.50.



No. 8.—Ladies' Collar, of Irish point lace; price, \$1.00.



No. 9.—Ladies' Canvas Collar; price, \$1.00.



No. 10.—Boys' Linen Collar; price, 18c.



No. 11.—Ladies' Collar, with edge of Swiss lace; price, 35c.



No. 12.—Ladies' Linen Collar, with lace edge; price, 25c.



## LADIES' LACE COLLARS.

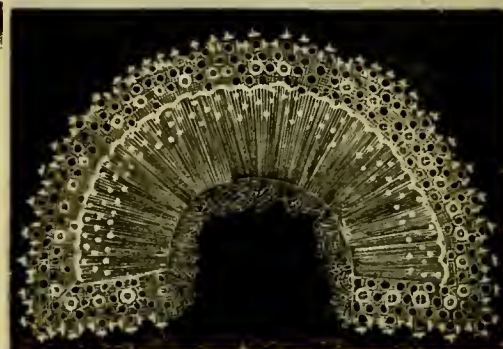
Out of the large assortment of these goods which we constantly have in stock, we make the following selection for illustration. As our stock of patterns is ever varying, the style selected may be all sold before an order reaches us. In such an event we will substitute the nearest in design and price to the one chosen, unless otherwise instructed when the order is given.



No. 13.—Ladies' Collar, of Irish point lace ; price, \$1.50.



No. 14.—Ladies' Embroidered Collar ; price, 75c.



No. 15.—Ladies' Swiss Collar, with lace edge ; price, 50c.



No. 16.—Ladies' Canvas Collar ; price, \$1.00.



No. 17.—Ladies' Embroidered Collar ; price, 50c.



No. 18.—Ladies' Collar, of cream Irish point lace ; price, \$2.25.



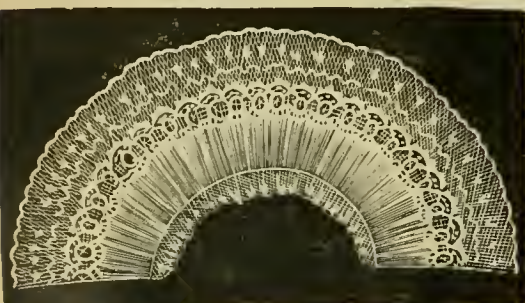
No. 19.—Ladies' Collar of Irish point lace ; price, \$1.50.



No. 20.—Ladies' Collar, of Irish point lace ; price, \$1.00.



No. 21.—Ladies' Collar, of Irish point lace ; price, \$1.00.



No. 22.—Ladies' Swiss Collar, with edge of lace ; price, 35c.



No. 23.—Ladies' Collar of cream Irish point lace ; price, \$1.25.



No. 24.—Ladies' Collar, of Irish point lace ; price, \$1.25.



## LADIES' FRENCH HANDKERCHIEFS.



No. 1.—Ladies' Handkerchief, hemstitched, with large polka dots, in colors; price, 50c.



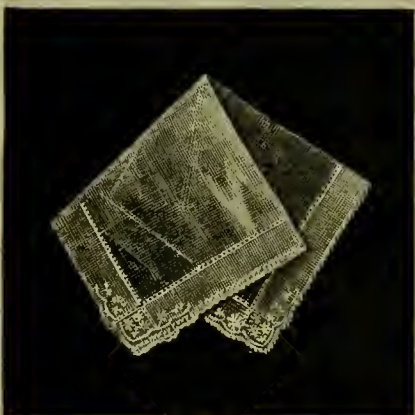
No. 5.—Ladies' French Handkerchief, colored flower border; price, 50c.



No. 9.—Ladies' Handkerchief, embroidered in colors; price, 50c.



No. 2.—Ladies' Handkerchief, sheer linen French embroidered, and scalloped; price, \$1.75.



No. 6.—Ladies' Handkerchief, French embroidered; price, \$1.37.



No. 10.—Ladies' Handkerchief, with Valenciennes lace; \$4.75.



No. 3.—Ladies' Handkerchief, sheer French Linen, with embroidered corners; price, 50c.



No. 7.—Ladies' Handkerchief with Kate Greenaway designs; price, 37½c.



No. 11.—Ladies' Handkerchief, crescent pattern in different colors; price, 25c.



No. 4.—Ladies' Handkerchief, French reverse, scalloped on edges; price, \$1.25.



No. 8.—Ladies' Handkerchief, embroidered in colors; price, 75c.



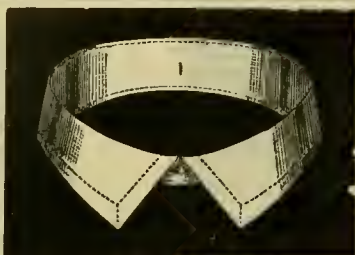
No. 12.—Ladies' Handkerchief, sheer embroidered linen; price, \$1.50.



## MEN'S LINEN COLLARS.



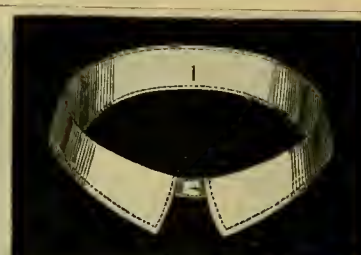
No. 1.—"S. & C's" solid Linen Collar, of fine linen; price, 25c. each; \$3.00 per dozen.



No. 2.—"Bloomfield" Collar, of good linen; price, 20c. each; \$2.25 per dozen.



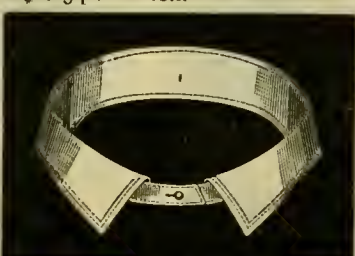
No. 3.—"Burnet" Collar, of good linen; price, 12½c. each; \$1.50 per dozen.



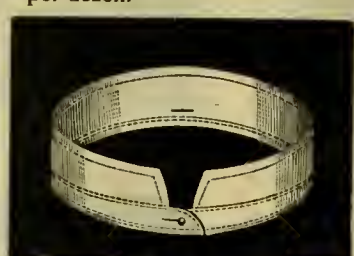
No. 4.—"Talma" Collar, of good linen; price, 20c. each; \$2.25 per dozen.



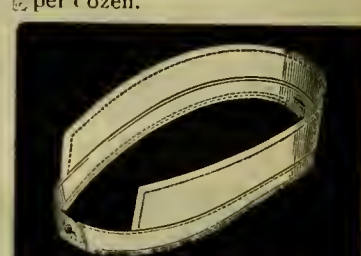
No. 5.—"S. & C's" solid Linen Collar, of fine linen; price, 25c. each; \$3.00 per dozen.



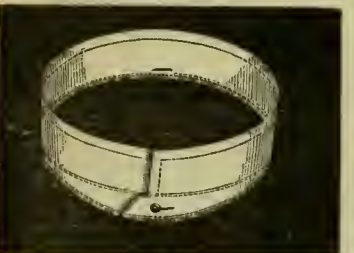
No. 6.—"Clayton" Collar, of good linen; price, 12½c. each; \$1.50 per dozen.



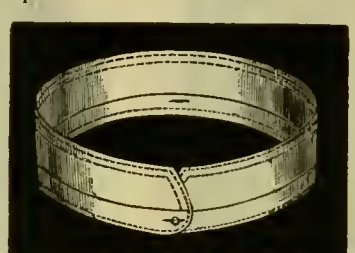
No. 7.—"English" Collar, of fine linen; price, 25c. each; \$2.50 per dozen.



No. 8.—"Channing" Collar, of good linen; price, 12½c. each; \$1.50 per dozen.



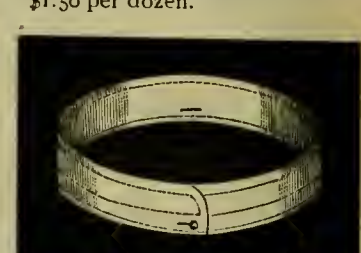
No. 9.—"Himyah" Collar, of fine linen; price, 25c. each; \$2.50 per dozen.



No. 10.—"Union Square" Collar, of fine linen; price, 25c. each; \$2.50 per dozen.

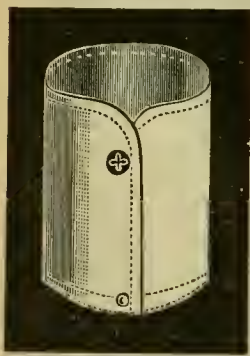


No. 11.—"Rothley" Collar, of fine linen; price, 20c. each; \$2.25 per dozen.

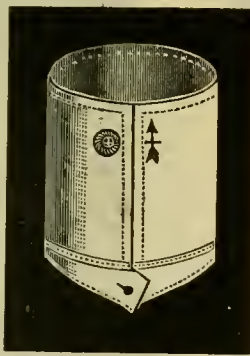


No. 12.—"Victor" Collar, of good linen; sizes 12 to 13½; price, 12½c. each; \$1.50 per dozen.

## MEN'S LINEN CUFFS.



No. 13.—"Castleton" Cuff, of fine linen; price, 35c. per pair; \$4.00 per dozen pairs.



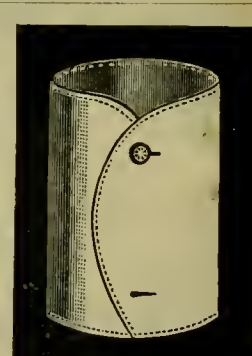
No. 14.—"Fifth Avenue" Cuff, of fine linen; price, 35c. per pair; \$4.00 per dozen pairs.



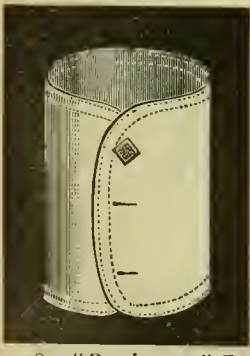
No. 15.—"Egbert" Cuff, of fine linen; price, 35c. per pair; \$4.00 per dozen pairs.



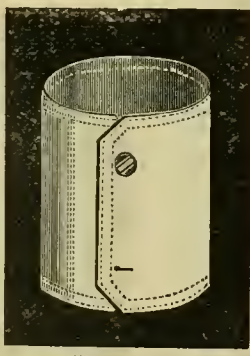
No. 16.—"S. & C's" solid Linen Cuff, of fine quality; price, 40c. per pair; \$4.80 per dozen pairs.



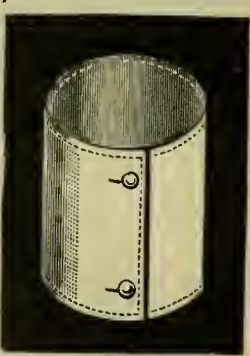
No. 17.—"Corporal" Cuff, of good linen; price, 25c. per pair; \$3.00 per dozen pairs.



No. 18.—"Barrington" Cuff, of fine linen; price, 40c. per pair; \$4.50 per dozen pairs.



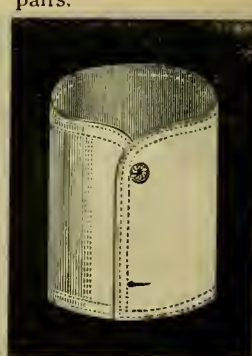
No. 19.—"Radnor" Cuff, of fine linen; price, 35c. per pair; \$4.00 per dozen pairs.



No. 20.—"Courier" Cuff, of good linen; price, 25c. per pair; \$3.00 per dozen pairs.



No. 21.—"Verona" Cuff, of good linen; price, 25c. per pair; \$3.00 per dozen pairs.

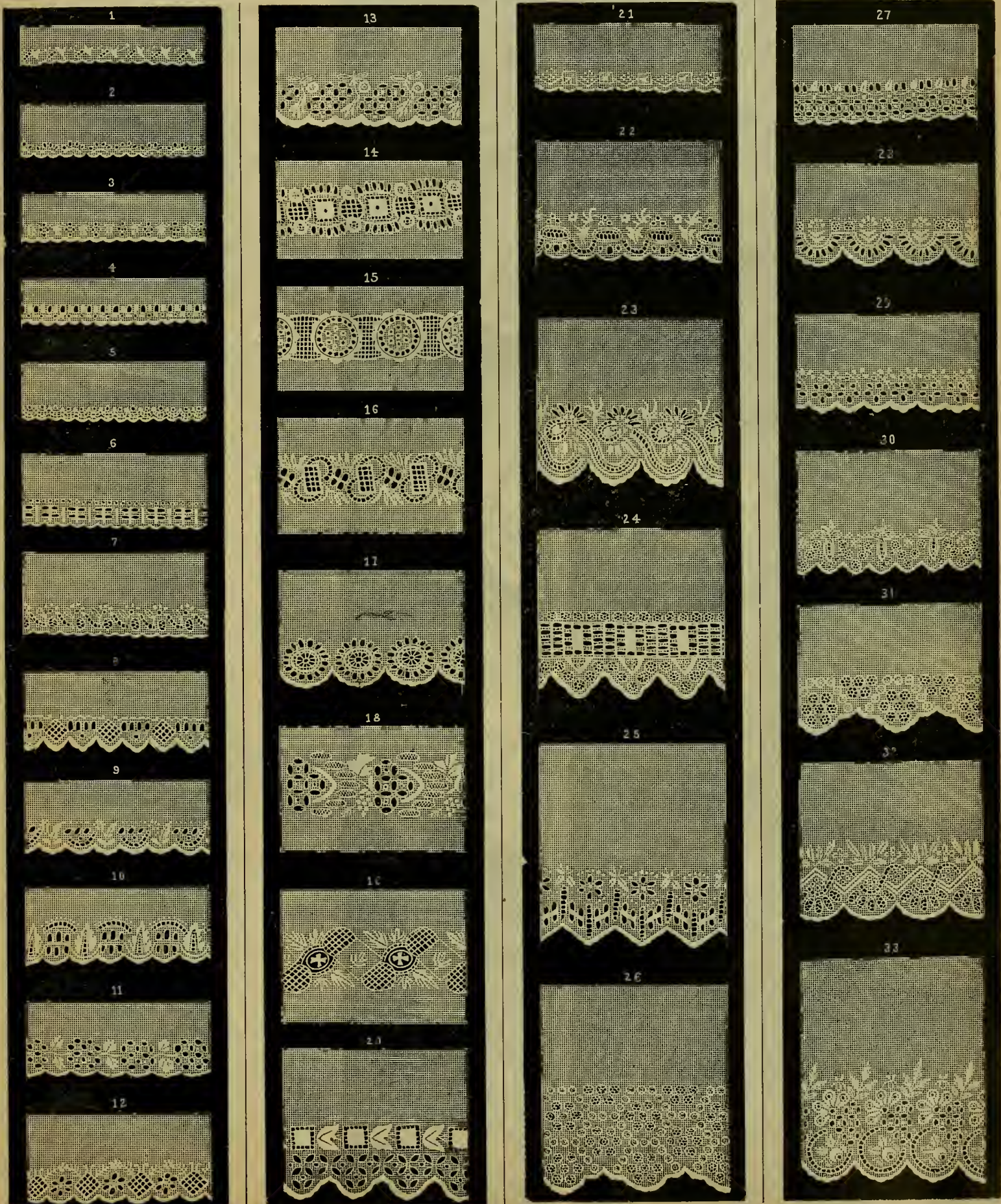


No. 22.—"S. & C's" solid Linen Cuff, of fine linen; price, 45c. per pair; \$5.40 per dozen pairs.



## SWISS EMBROIDERIES.

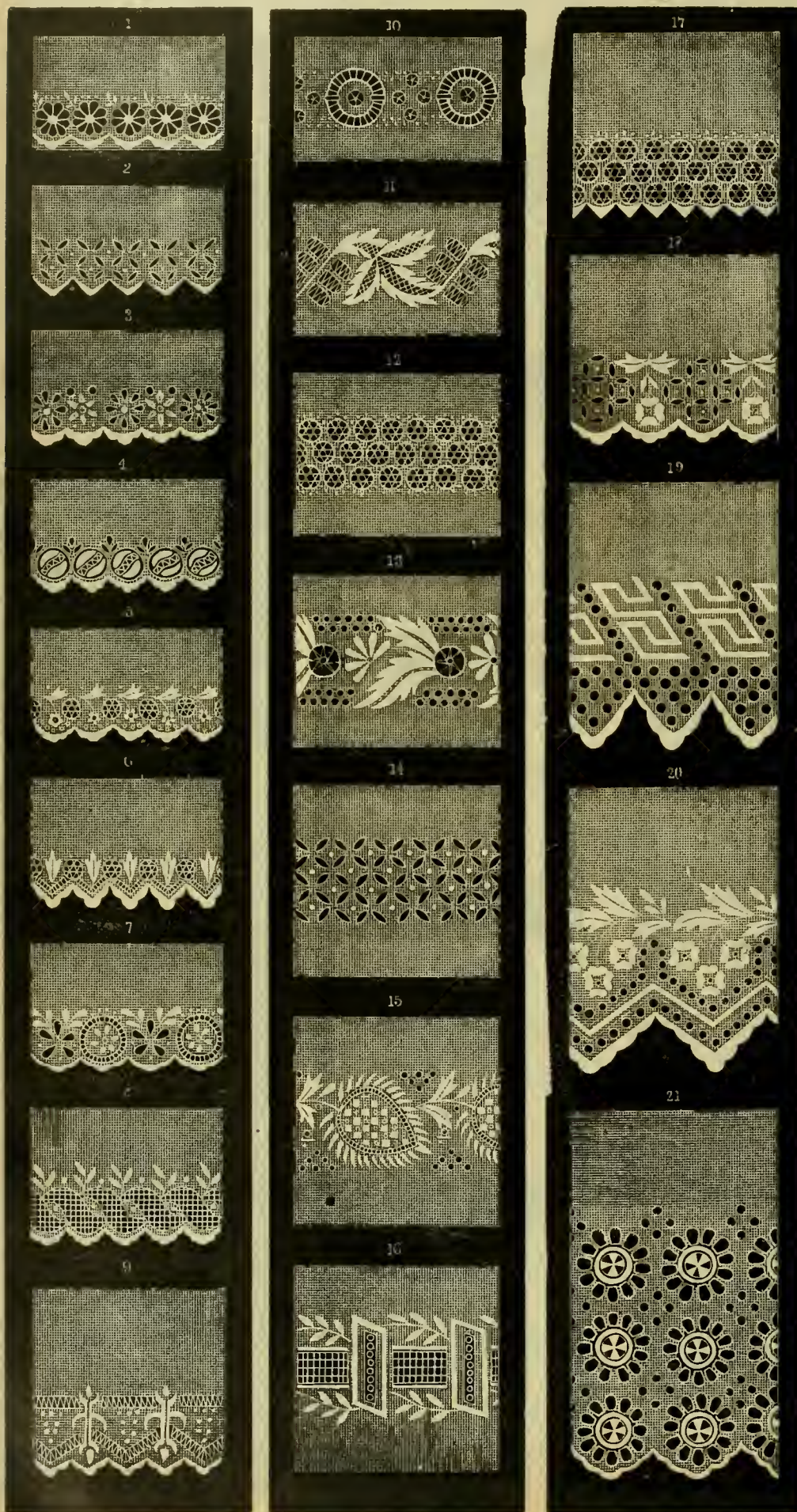
Our collection of these goods is constantly changing, and the pattern desired may all be sold by the time an order reaches us; but we will, however, in all cases, send the nearest in stock to the one selected, unless otherwise ordered.





## HAMBURG EMBROIDERIES.

Our collection of these goods is constantly changing, and the pattern desired may all be sold by the time an order reaches us; but we will, however, in all cases, send the nearest in stock to the one selected, unless otherwise ordered.



## SWISS EMBROIDERIES.

DESCRIPTION OF THE ILLUSTRATIONS GIVEN ON PAGE 267.

- No. 1.—One-half inch wide, on Nainsook, 12c. per yard.  
 No. 2.—One-half inch wide, on Cambric, 9c. per yard.  
 No. 3.—One-half inch wide, on Nainsook, 10c. per yard.  
 No. 4.—Three-quarter inch wide, on Cambric, 8c. per yard.  
 No. 5.—One-half inch wide, on Nainsook, 12c. per yard.  
 No. 6.—1 inch wide, on Cambric, 12c. per yard.  
 No. 7.—1 inch wide, on Nainsook, 18c. per yard.  
 No. 8.—1½ inches wide, on Cambric, 12½c. per yard.  
 No. 9.—1 inch wide, on Nainsook, 16c. per yard.  
 No. 10.—1¾ inches wide, on Nainsook, 20c. per yard.  
 No. 11.—1 inch wide, on Cambric, 16c. per yard.  
 No. 12.—1½ inches wide, on Nainsook, 20c. per yard.  
 No. 13.—1½ inches wide, on Cambric, 16c. per yard.  
 No. 14.—1¼ inches wide, on Cambric, 25c. per yard.  
 No. 15.—1 inch wide, on Cambric, 25c. per yard.  
 No. 16.—1¼ inches wide, on Cambric, 18c. per yard.  
 No. 17.—1¼ inches wide, on Cambric, 15c. per yard.  
 No. 18.—1¼ inches wide, on Cambric, 25c. per yard.  
 No. 19.—1½ inches wide, on Nainsook, 35c. per yard.  
 No. 20.—3½ inches wide, on Cambric, 20c. per yard.  
 No. 21.—1 inch wide, on Nainsook, 15c. per yard.  
 No. 22.—2½ inches wide, on Nainsook, 25c. per yard.  
 No. 23.—3½ inches wide, on Cambric, 28c. per yard.  
 No. 24.—3½ inches wide, on Cambric, 38c.; and 7 inches wide, 75c. per yard.  
 No. 25.—3 inches wide, on Nainsook, 35c. per yard.  
 No. 26.—2 inches wide, on Cambric, 25c.; 3½ in. 55c.; and 7 in. 73c. per yard.  
 No. 27.—1 inch wide, on Cambric, 16c. per yard.  
 No. 28.—2 inches wide, Cambric, 20c. per yard.  
 No. 29.—1½ inches wide, on Cambric, 12c. per yard.  
 No. 30.—2 inches wide, on Nainsook, 25c. per yard.  
 No. 31.—2½ inches wide, on Cambric, 25c. per yard.  
 No. 32.—3 inches wide, on Nainsook, 35c. per yard.

## HAMBURG EMBROIDERIES.

DESCRIPTION OF THE ILLUSTRATIONS GIVEN ON THIS PAGE.

- No. 1.—1 inch wide, 31c. per yard.  
 No. 2.—1 inch wide, 15c. per yard.  
 No. 3.—1 inch wide, 18c. per yard.  
 No. 4.—1 inch wide, 28c. per yard.  
 No. 5.—1½ inches wide, 16c. per yard.  
 No. 6.—1½ inches wide, 15c. per yard.  
 No. 7.—1½ inches wide, 25c. per yard.  
 No. 8.—1¼ inches wide, 20c. per yard.  
 No. 9.—1½ inches wide, 33c. per yard.  
 No. 10.—¾ of an inch wide, 15c. per yard.  
 No. 11.—1 inch wide, 25c. per yard.  
 No. 12.—1 inch wide, 20c. per yard.  
 No. 13.—1 inch wide, 14c. per yard.  
 No. 14.—1 inch wide, 15c. per yard.  
 No. 15.—1¼ inches wide, 25c. per yard.  
 No. 16.—1¼ inches wide, 25c. per yard.  
 No. 17.—1¼ inches wide, 20c. per yard.  
 No. 18.—1¼ inches wide, 18c. per yard.  
 No. 19.—4 inches wide, 25c. per yard.  
 No. 20.—5 inches wide, 25c. per yard.  
 No. 21.—7 inches wide, 75c. per yard.



# MISSSES' AND CHILDREN'S SUITS.



No. 1.—Childs' One-piece Suit of all-wool flannel; in blue, green, or garnet; trimmed with narrow black braid. Sizes, 2 to 8 years; prices, \$2.90 to \$4.00.



No. 2.—Misses' One-piece Dress, of an all-wool mixture in different colors, piped with cardinal cashmere and trimmed with ribbon of same color. Sizes, 6, 8, and 10 years; prices, \$5.50, \$6.00, and \$6.50.



No. 3.—Childs' Mother-Hubbard Suit, of fine all-wool flannel, shirred at waist. It comes in olive and brown, with cardinal yokes; garnet, with tan colored yokes; and navy blue, with yoke of same. Sizes, 2 to 8 years; prices, \$3.25 to \$5.00.



No. 4.—Childs' One-piece Suit, with tucks in skirt and infants' waist, of plaid and mixed goods combined. Sizes, 4 to 10 years; prices, \$6.25 to \$9.00.



No. 5.—Childs' One-piece Suit of mixed goods in different colors, with cardinal belt. Sizes, 2 to 6 years; prices, \$3.25 to \$4.50.



No. 6.—Childs' One-piece Box-Pleated Dress, with yoke and belt made of blue, green, garnet, or brown flannel. Sizes, 2 to 8 years; prices, \$2.50 to \$2.75.



# MISSSES' AND CHILDRENS' SUITS.



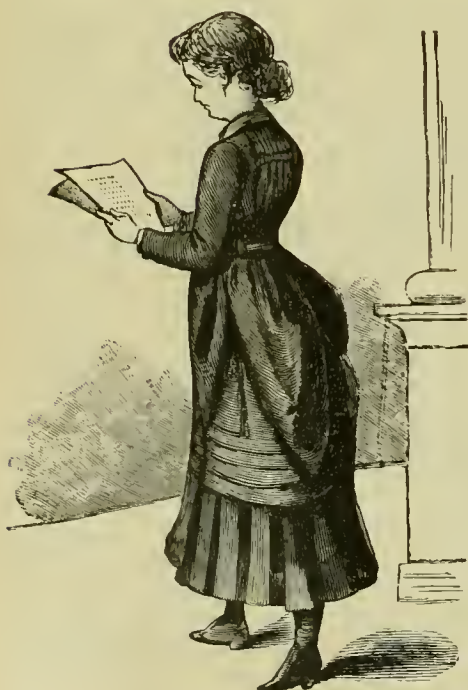
No. 7.—Childs' One-piece Suit, of brown figured goods and velvet yoke; made with shirred and puffed waist, and box-pleated skirt; sizes, 2 to 8 years; prices, \$4.00 to \$6.87.



No. 8.—Childs' One-piece Dress, of fine tricot, with velvet vest and trimmings; sizes, 4 to 10 years. It comes in navy blue, brown, garnet, and olive; prices, \$10.25 to \$14.00.



No. 9.—Misses' Two-piece Suit, of combination plaid and mixed goods; made with infant waist and round drapery skirt trimmed with tucked ruffle; sizes 10 to 14 years; prices \$10.50 to \$13.00.



No. 10.—Misses' Two-piece Suit, of all-wool flannel, in blue, green, or garnet; made with belt and yoke waist, with pointed drapery attached; skirt with box-pleating and large tucks; sizes, 12 to 14 years; prices, \$8.00 and \$8.75.



No. 11.—Childs' One-piece Suit, with pleated front and jacket back, trimmed across the back with chenille cord; made of plaid and mixed goods; sizes, 4 to 10 years; prices, \$6.25 to \$9.00.



No. 12.—One-piece suit Suit of Flannel, in light brown and green. The collar, cuffs, and lap-pets are trimmed with cardinal; sizes, 2 to 8 years; prices, \$3.00, 3.25, 3.50, 3.75, and \$4.00.



## JERSEY WAISTS AND CARDIGAN JACKETS.



Until recently we have withheld all announcements of Jerseys, for the reason that with us the demand exceeded the supply during all the summer. As a result of arrangements already made by us in July, we are now in the weekly receipt of invoices of these goods from the best foreign makers, and are able to show a stock which we have good reason to believe is not equaled any where in America.

No lady should buy one of these now almost indispensable garments without first seeing our stock.

We name perfect-fitting Jerseys, with pleated back and satin ribbon bows, at \$3.75, 4.25, 4.75, 5.00, 6.00, 6.50, and \$7.00. Also, Berlin-made Jerseys, remarkably good and stylish, at the low prices of \$4.00 for plain and \$5.25 for pleated back.

Our assortment of Misses' and Children's Jerseys is especially large and attractive, and they range in prices from \$1.75 to \$4.00 each. We have them in all colors.

We also call special attention to a heavier weight of Jerseys, especially adapted for cool weather and out-of-door wear, which we can highly recommend, and which cannot be found in any other Philadelphia house.

The prices are \$10.00, \$12.00, and \$14.00. We are enabled to make these very low prices, only by reason of contracting for a very large quantity.



No. 1.—Ladies' Perfect-fitting Jersey, of French stockinette; in all colors and sizes; price, \$5.50.



No. 3.—Ladies' Finest Parisian Jersey, of new style. This garment is made with pleats laid in the back and fine satin bow; it has pockets and cuffs, and reverse collar. In bronze, brown, pale blue, and black. This is undoubtedly the most stylish Jersey ever made; prices, \$2.75 to \$10.00 according to quality.



No. 4.—Beautiful Parisian Jersey, of black silk, perfect-fitting, and the most stylish of these now almost indispensable garments that has yet appeared; price, \$15.00.



No. 2.—Children's Jerseys with cleared seams, in all sizes, from \$1.75 to \$3.00 each, according to size and quality.



No. 5.—Ladies' Fine Buttonless Jersey, with cleared seams, perfect-fitting, in all colors and sizes; price, \$3.00.



JERSEY WAISTS AND CARDIGAN JACKETS.



No. 6.—Ladies' French Cuirass Cardigan Jacket, finest quality, in all colors and sizes; prices, \$3.37 to \$4.50. These garments are very warm and perfect-fitting, and are preferred by many to the Jersey, which they much resemble.



No. 7.—Ladies' perfect-fitting Jersey, of best quality, fine or heavy texture, in all colors and sizes; price, \$6.00.



No. 8.—Ladies' Woven Cardigan Jacket, without sleeves, perfect-fitting, and in all sizes and colors; price, \$2.25 to \$3.50. This Jacket is very warm, perfect-fitting, and is intended for wear under cloak or shawl.



No. 9.—Ladies' perfect-fitting Jersey, of French stockinette; price, \$4.50.



No. 10.—Ladies' perfect-fitting Jersey, of best quality, fine or heavy texture, in all colors and sizes; price, \$2.50 to \$4.00.



No. 11.—Ladies' Fine Parisian Jersey, perfect-fitting, with cuffs and standing collar; in all colors; price, \$6.00.



## LADIES' SUIT DEPARTMENT.



No. 1.—This costume requires six yards of 42-inch plaid and 3 yards of plain matching cloth. We will make it to order, for \$25.00.



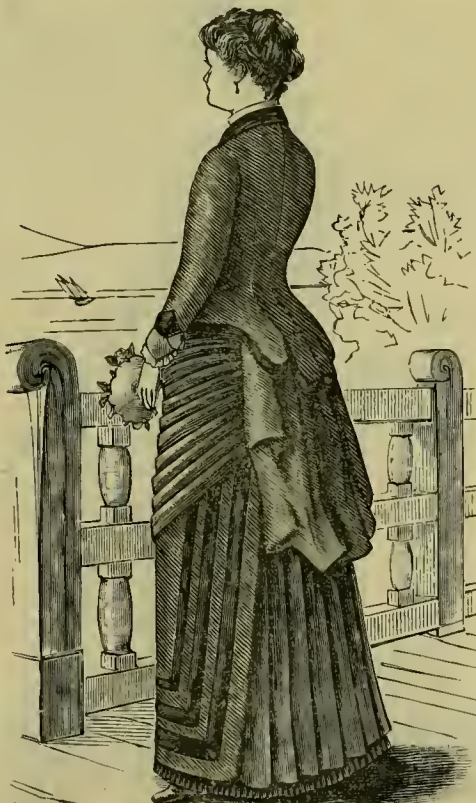
No. 2.—This costume requires five yards of fancy silk-and-wool brocade, 32 inches wide, and four yards of plain matching cloth. We will make it to order, for \$30.00.



No. 3.—This costume requires ten yards of the new French plaid goods, and is exceedingly stylish. We will make it to order, for \$22.00.



No. 4.—Black Cashmere Suit; prices, \$16.00 to \$25.00, according to quality and goods used.



No. 5.—Cloth Suit, in colors, trimmed with velvet and braid; prices, \$25.00 to \$30.00.



No. 6.—Gerster Cloth Suit, in new colors; prices \$12.00 to \$15.00.



## LADIES' SUIT DEPARTMENT.



No. 7.—This costume requires eight yards of novelty goods and two yards of plain matching cloth, 42 inches wide. We will make it to order, for \$30.00.



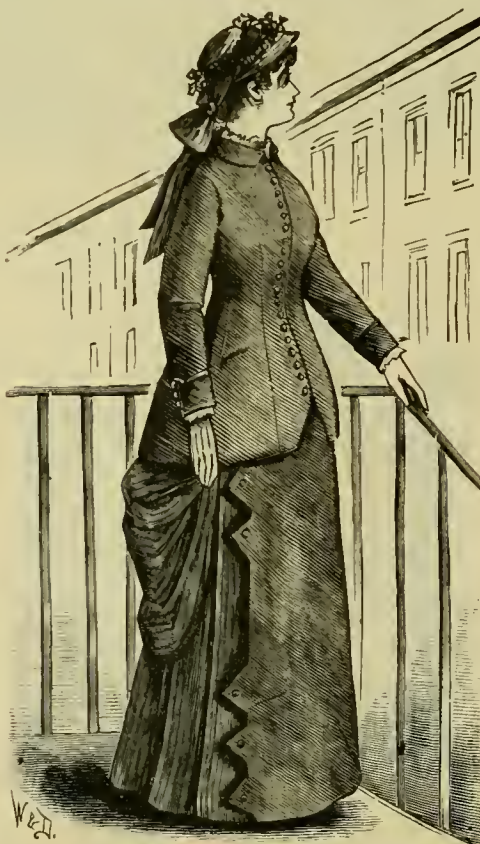
No. 8.—This costume requires twelve yards of 21-inch satin radzimir and six yards of velvet. We will make it to order, for \$60.00.



No. 9.—This costume requires 6½ yards of 42-inch striped goods and 3½ yards of plain matching material, same width. We will make it to order, for \$30.00.



No. 10.—Black Silk Suit, of good quality silk; price, \$30.00.



No. 11.—Black Cashmere Suit, with side drapery; price, \$15.00.



No. 12.—Cloth Suit, with striped skirt; price, \$22.00.



## LADIES' SUIT DEPARTMENT.



No. 13.—This costume requires 9 yards of plain 42-inch Ottoman cloth. We will make it to order, for \$35.00.



No. 14.—This costume requires 8 yards of black radzimir, 21 inches wide; 5 yards of velvet, 26 inches wide; and 7 yards of gray silk, 21 inches wide. We will make it to order, for \$75.00.



No. 15.—This costume requires 6 yards of fancy dress goods, and 4 yards of plain material, both 42 inches wide. We will make it to order, for \$30.00.



No. 16.—Cloth Suit, in the new colors, trimmed with braid; price, \$25.00.



No. 17.—Black Jersey Cloth Suit, trimmed with braid; price, \$25.00.



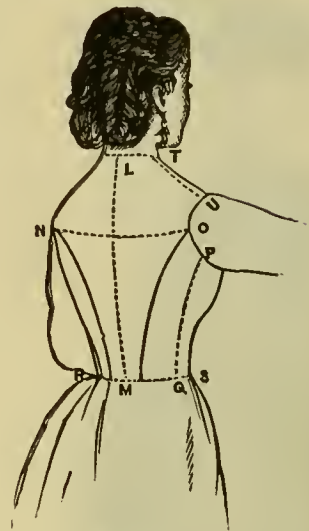
No. 18.—Ladies' Cloth Suit, in new colors; price, \$15.00.





No. 19.—This costume requires five yards of 42-inch French silk-and-wool brocade, and five yards of plain matching cloth. We will make it to order, for \$45.00.

### RULES FOR MEASUREMENT.



Out-of-town customers desiring to select the goods and to have garments made to their special order, can do so by sending for samples, make their selections, and write us how they want the garment made, and we will send the price that such a garment will cost.

Garments that are made from the measurements taken according to the following rules generally give satisfaction.

C to D, line of bust measurement, to be taken all around.

A to B, neck to waist.

G to H, shoulder to elbow.

H to I, elbow to end of cuff.

E to F, inside sleeve measurement.

J to K, line of neck measurement, to be taken all around.

N to O, across back from seam to seam.

L to M, neck to waist.

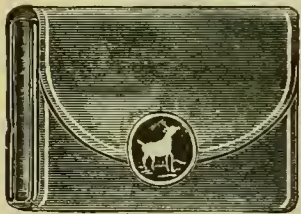
P to Q, under arm to waist.

T to U, length of shoulder.

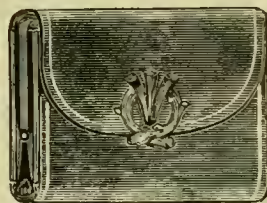
Line R, M, and Q, waist measurement, to be taken all around.

Skirt measurement, from belt to top of shoe for front measurement; and from belt as long as desired for the measurement for the back.

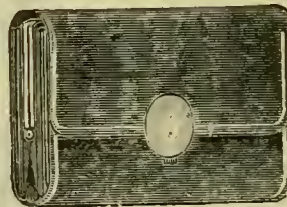
### POCKET BOOKS.



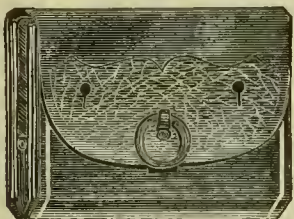
No. 1.—Sewing Book of Russia Leather; price, \$2.50.



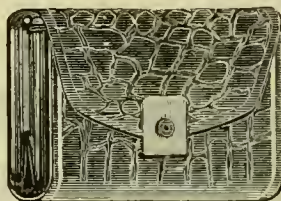
No. 4.—Pocket Book of Calf Skin; price, 50c.



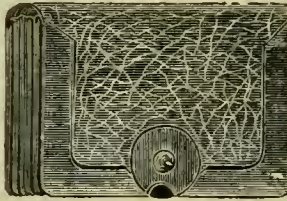
No. 7.—Combined Pocket Book and Memorandum of Calf Skin; price, 85c.



No. 2.—Pocket Book of Seal or Calf Skin; price, \$1.00.



No. 5.—Pocket Book of Alligator Skin; price, \$3.50.



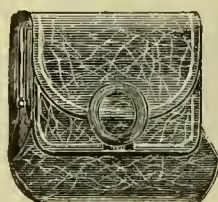
No. 8.—Pocket Book of Seal or Russia Leather; a very handsome and serviceable pocket book; price, \$3.25.



No. 10.—Pocket Book of Seal Leather, with secret compartment; useful for many purposes; price, \$2.75.



No. 3.—Men's Pocket Companion and Memorandum Book, of Russia Leather; price, \$6.75.



No. 6.—Pocket Book of Seal Leather; price, \$3.75.



No. 9.—Pocket Book of Russia Leather; price, \$4.50.



No. 11.—Pocket Book of Calf Skin; price, \$1.00.



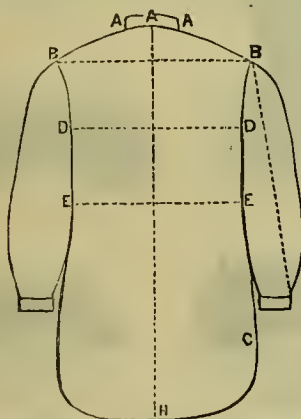
## MEN'S FURNISHING GOODS.

## WHITE SHIRTS.



## RULES FOR MEASUREMENT.

- 1.—Around the bare neck at the collar-band seam, A A A.
- 2.—From shoulder-point to shoulder point across the back, B B.
- 3.—Length of sleeve, from shoulder-point to knuckle, with arm hanging straight down, B C.
- 4.—Around the chest under the arms, and under the waistcoat, D D.
- 5.—Around the waist, under waistcoat, E E.
- 6.—Length of bosom, from shoulder-seam, A F.
- 7.—Length of the shirt, A H.
- 8.—Around hand at knuckles, C C.
- 9.—To open in front or back, or both?
- 10.—Bosom plain or pleated?
- 11.—Bosom with buttons, stud-holes or eyelet holes?
- 12.—Buttons or stud-holes at neck?
- 13.—Collar attached? Cuffs attached?
- 14.—Are you round-shouldered? Are you square-shouldered? Are you sloping-shouldered?



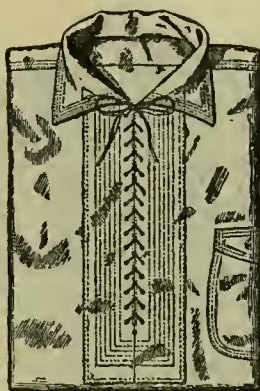
It is believed that we have the best facilities for making white shirts, and making them correctly, of any house in the trade.

The most artistic shirt cutter in Philadelphia is in charge of our factory, and personally superintends all measures in the order department.

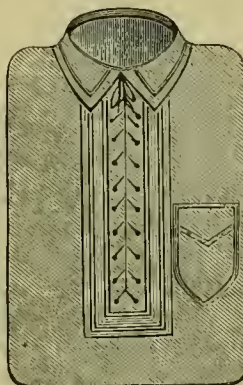
Unlike most stock shirts, which are gotten up cheaply, ours are made to fit well and to wear well; and the lowest grade has precisely the same order of workmanship, cut, and finish as the highest, the difference being in the material only. We make three popular grades:

The Favorite, unlaundried, 88c.; laundried, \$1.00.  
The Standard, unlaundried, \$1; laundried, \$1.25.  
The Custom Made, unlaundried, \$1.25; laundried, \$1.50.

## BICYCLE AND OTHER SHIRTS.

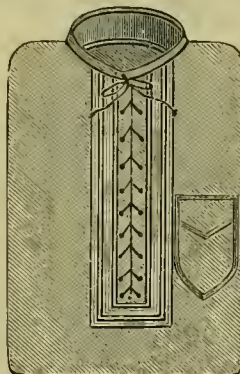


Blue Bicycle Shirts, boys' and youths', single and double breasted, laced; sizes, 12½ to 14; prices, \$1.75 to \$2.25. Fancy cloth, laced, in white and all colors, at \$3.00.



(WITH COLLAR.)

Patent Electric Shirt, with reversible collar, can be worn with collar or not, as desired; \$2.50.

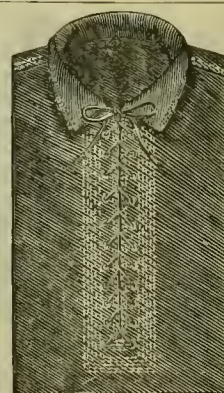


(WITHOUT COLLAR.)

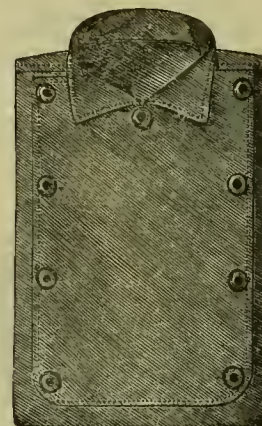
Patent Electric Shirt, with reversible collar, can be worn with collar or not, as desired; \$2.50.



Men's Blue Flannel Shirts, \$1.75, 2.25 and 3.50.  
Boys' Blue Flannel Shirts, at \$1.50 and 2.00.  
Men's Colored Flannel Tourist Shirts (with and without collars), at \$2.75.



Men's Blue Bicycle Laced Shirts, at \$2.50 fancy cloth, laced, at \$3.00. Boys' and youths, blue Bicycle laced shirts, all sizes, at \$1.75, 2.00, and \$2.25.



Men's Blue Shirts, single and double breasted, all sizes; prices, \$1.50 up to \$3.50. Boys' and youths' blue shirts, single and double breasted, all sizes; prices, \$1.50 to \$2.00.



Men's Fine Percale Shirts, laundried, with two collars and cuffs, at \$1.50.  
Boys' Fine Percale Shirts, unlaundried, with two collars, at 85c.  
Boys' White Shirts, unlaundried at 75c.

## ELASTICS.



Sleeve Elastics, in cotton; price, 9c. per pair; or, in silk, at 15c.

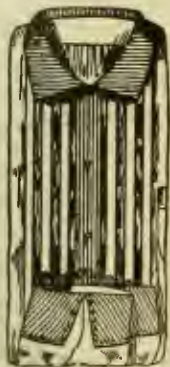


## MEN'S FURNISHING GOODS.

## NIGHT SHIRTS.



No. 1.—Night Shirt of best brand Wamsutta muslin; with French coat sleeve; double stitched, and side pocket; price, \$1.00.

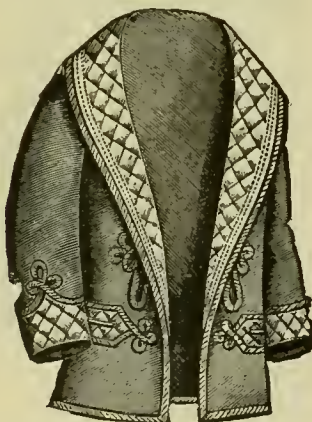


No. 2.—French Night Shirt of French Percale, with fancy collar and cuffs, and pleated front; prices, \$2.00 and \$2.50.

## SMOKING JACKETS.



Men's Smoking Jackets, of cloth, trimmed with cashmere; all colors. Sizes 30 to 44 in.; price, \$9.00. Same, trimmed with silk or satin; prices, \$12.00 to \$13.00.



Men's Smoking Jacket, of moire antique; trimmed with silk or satin; price, \$11.00.  
Men's Smoking Jacket, of tricot cloth; trimmed with silk or satin; price, \$18.00.  
Men's Smoking Jacket, with silk and satin facing; all shades; prices, from \$12.00 upwards.  
Men's Smoking Jacket, with cashmere facing; price, \$9.00.  
Men's Smoking Jacket, made of rep, and long; price, \$6.50.  
Men's Smoking Jacket, of cashmere, made long; price, \$8.00.  
Men's Smoking Jacket, of tricot cloth; prices, \$16.50, 18.00, 20.00 and \$25.00.

## MEN'S CARDIGAN JACKETS.



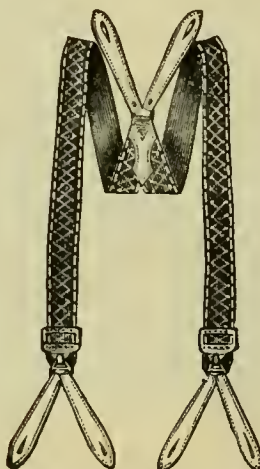
Men's Cardigan Jackets, of brown and black wool; prices, \$1.75, 2.00, 2.25, 2.50, 2.75, and \$3.00.



Men's Cardigan Jackets, of brown, black, green, and wine worsted; prices, \$3.00, 3.25, 3.50, 4.50, 5.00, and \$5.50.

## WRAPPERS.

Men's Cloth Wrappers; trimmed with silk or satin; prices, \$15.00 to \$25.00.  
Men's Wrappers, of plain cashmere; with cashmere trimming; price, \$8.00.  
Men's Wrappers, of figured rep; price, \$6.50.  
Cloth Wrappers, with girdle; prices, \$16.00 to \$20.00.  
Cashmere Wrapper; price, \$8.00.  
Rep Wrapper; price, \$6.50.  
Chintz Wrapper, price, \$4.00.  
Long Wrappers of same materials; prices, from \$12.00 to \$25.00.  
Long Wrappers in Cashmere, well trimmed; price, \$8.00.



Guyot or French Suspenders, our own direct importation; price, 35c. per pair.

## NECKWEAR.



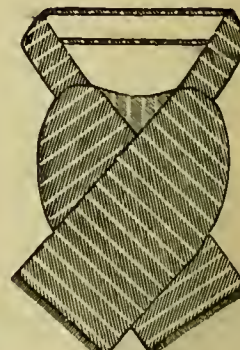
No. 1.



No. 5.



No. 2.



No. 6.



No. 3.



No. 7.



No. 8.



No. 4.



No. 9.

## DESCRIPTION OF THE ILLUSTRATIONS.

- No. 1.—"Teck" Scarf, in plain colors, or in a variety of fancy designs; prices, 50c., 75c., and \$1.00.  
No. 2.—Various shapes in puff Scarfs, silk or satin, in plain colors or fancy designs; prices, 50c. to \$1.25.  
No. 3.—Youth's Scarf, silk or satin, in plain colors or fancy designs; prices, 25c. and 50c.  
No. 4.—Satin Bow, in fancy colors, or same shape in black silk; price, 25c.  
No. 5.—"Teck" Scarf, in black silk or satin, or fancy colors; prices, 50c. and 75c.  
No. 6.—Claudent-shaped Scarf, plain colors or fancy designs; prices, 50c. to \$1.25.  
No. 7.—Satin Bows, in fancy designs; price, 25c.  
No. 8.—Satin Bow, in fancy designs and plain colors, 15c. A smaller size, 10c.  
No. 9.—Tie Bows, in plain silk, and fancy colors; price, 15c. or two for 25c.

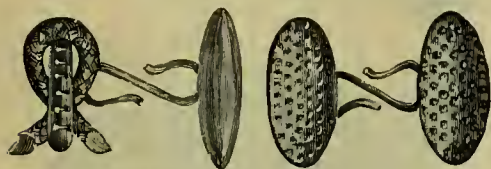


## MEN'S FURNISHING GOODS.

## SLEEVE BUTTONS.

Our assortment of sleeve buttons, from which we have made the following selection for illustration, contains the greatest variety of these goods.

The link sleeve buttons are plain gold-plated, etruscan, and hammered gold; the other buttons are gold-plated, with various kinds of stones; all have patent-lever fastenings. The price is per pair.



No. 1.—\$1.25.

No. 2.—\$1.00.



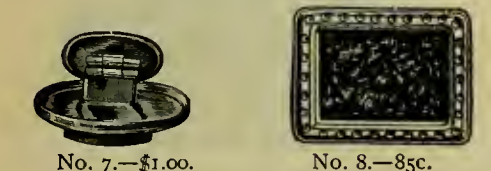
No. 3.—\$1.00.

No. 4.—\$2.10.



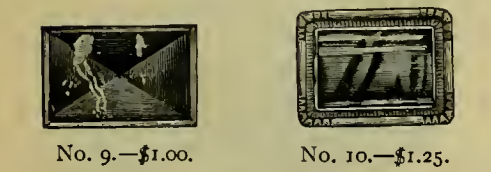
No. 5.—\$1.50.

No. 6.—\$1.00.



No. 7.—\$1.00.

No. 8.—85c.



No. 9.—\$1.00.

No. 10.—\$1.25.



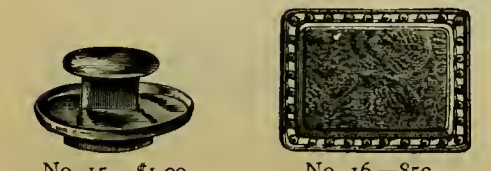
No. 11.—\$1.00.

No. 12.—\$1.25.



No. 13.—\$1.25.

No. 14.—\$1.25.



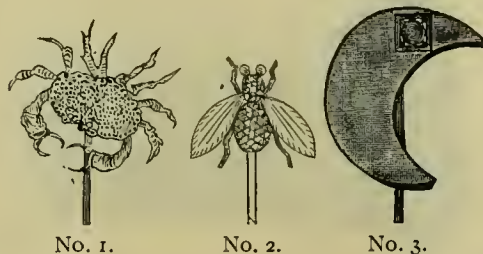
No. 15.—\$1.00.

No. 16.—85c.

## SCARF PINS AND RINGS.

## DESCRIPTION OF THE ILLUSTRATIONS.

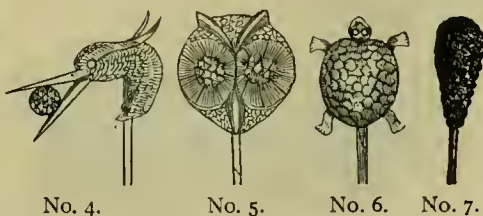
- No. 1.—Crab, in fine colored work. Price, \$1.00  
 No. 2.—Fly, in gold-plated and coin silver, with rhinestone head and back. Price, \$1.50 each.  
 No. 3.—Plated Crescent scarf pin; price, 75c.  
 No. 4.—Crane's Head, gold-plated, with rhinestone caught in its bill. Price, \$1.00 each.  
 No. 5.—Owl's Head, gold-plated, oxidized, and coin silver, with rhinestone eyes. Price, \$1.00.  
 No. 6.—Tortoise, gold-plated, with turquoise eyes. Price, 75c. each.  
 No. 7.—Oblong, gold-plated and Etruscan. Price, 50c. each.  
 No. 8.—Hand, oxidized, with pearl between the forefinger and thumb. Price, 75c. each.  
 No. 9.—Etruscan gold ball, of various sizes. Price, 50c. each.  
 No. 10.—Etruscan gold, with rhinestone, ruby, black, and white pearl centres. Price, \$1.00.  
 No. 11.—Lion's Head, with rhinestone in mouth, and ruby eyes. Price, \$1.25 each.  
 No. 12.—Dog's Head, every species, with gold collar; price, 50c. each. Also, heads of tigers, sheep, and other animals, at same price.  
 No. 13.—Crescent, gold-plated, with rhinestone suspended in the centre. Price, \$1.00 each.  
 No. 14.—Snake, in plain and Etruscan gold, and in fine colored work, with rhinestone heads. Price, \$1.25 each.  
 No. 15.—Sword Handle, in gold-plated and coin silver, and oxidized. Prices, 75c. and \$1 each.  
 No. 16.—Black Onyx, with cuttings of various designs. Price, \$1.00 each.  
 No. 17.—Etruscan gold, rhinestone centre; \$1.00.  
 No. 18.—Horse-Shoe, real jet and plated; price, 75c. Also, a plated one, at 50c.  
 No. 19.—Bird's Claws, holding beaten gold ball; price, \$1.00; holding silver ball, 75c. each.  
 No. 20.—Coiled Snake, gold-plated, white-pearl eyes; price, \$1.00 each.  
 No. 21.—Gold-plated, with rhinestone centre; price, \$1.25 each.  
 No. 22.—Gilt Rosette, with a pearl on each side; price, 50c. each.  
 No. 23.—New design, gold-plated; price, \$1.00.  
 No. 24.—Gold-plated, rosette centre; price, \$1.  
 No. 25.—Gold-plated, real cameo head, various colors; price, \$1.50 each.  
 No. 26.—Gold-plated, neat and pretty design; price, \$1.00 each.  
 No. 27.—Gold-plated, rich design; price, 50c.  
 No. 28.—Gold-plated, rich design; price, \$1.25.  
 No. 29.—Gold-plated, elaborate design, small brilliant rhinestone centre; price, \$1.25 each.  
 No. 30.—Gold-plated, very unique design, with clear, black pearl centre; price, \$1.50 each.



No. 1.

No. 2.

No. 3.

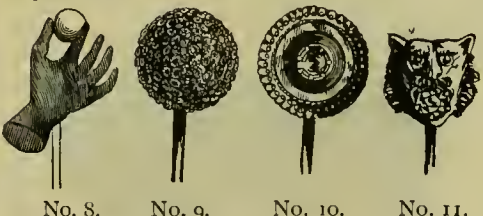


No. 4.

No. 5.

No. 6.

No. 7.

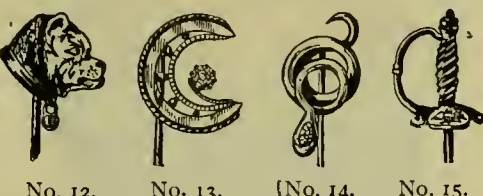


No. 8.

No. 9.

No. 10.

No. 11.

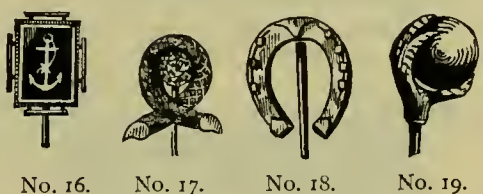


No. 12.

No. 13.

{No. 14.

No. 15.



No. 16.

No. 17.

No. 18.

No. 19.



No. 20.

No. 21.

No. 22.



No. 23.

No. 24.

No. 25.



No. 26.

No. 27.

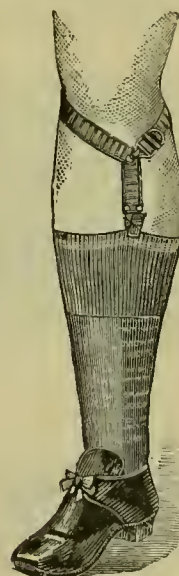
No. 28.



No. 29.

No. 30.

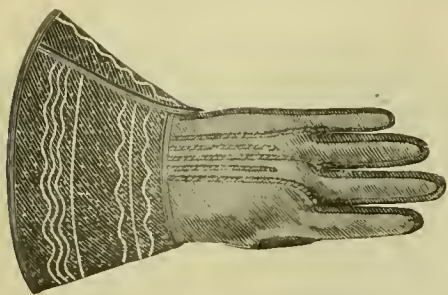
## GARTER 5.



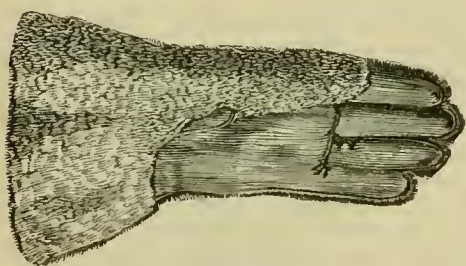
Boston Garters, in cotton; price, 20c.; or in silk, each pair put up in a separate box; price, 50c.



## GLOVE DEPARTMENT.



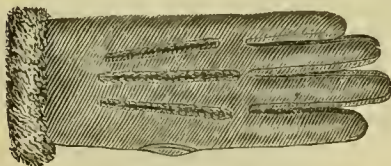
No. 1.—Men's Double Gauntlet Gloves; prices, \$1.50, 1.75, 2.00, and \$2.25.



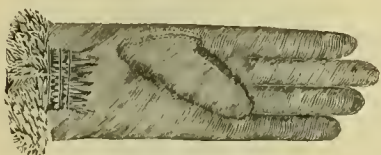
No. 2.—Men's Long Fur Gloves; prices, \$2.50, 5.00, 6.00, 7.00, 8.00, 10.00, 12.00, and \$15.00.



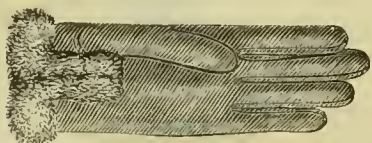
No. 3.—Men's Dog's-skin Gloves, lined; price, \$1.50.



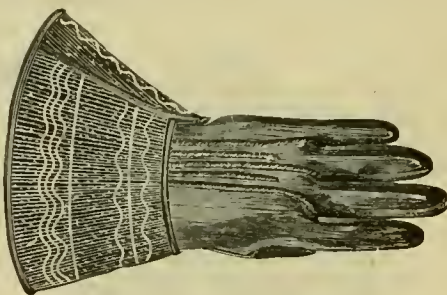
No. 4.—Men's Kid Gloves; with beaver fur tops; prices, \$2.00, 2.50, and \$3.00. With other fur tops, \$2.75.



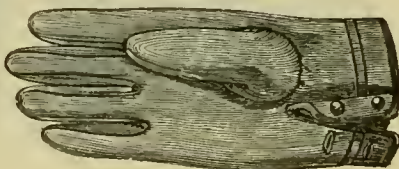
No. 5.—Men's Buck Gloves; with fur tops, and lined; the best made; price, \$3.00.



No. 6.—Men's Castor Gloves; with beaver fur tops, and spring closing; wool-lined; price, \$2.25.



No. 7.—Men's Dog's-skin Gauntlet Gloves; price, \$1.50.



No. 8.—Men's Flymout Buck Gloves; prices, \$1.75, 2.00, and \$2.25.



No. 9.—Men's Castor Gloves; with beaver fur tops, wool-lined, and spring closing; price, \$2.25.



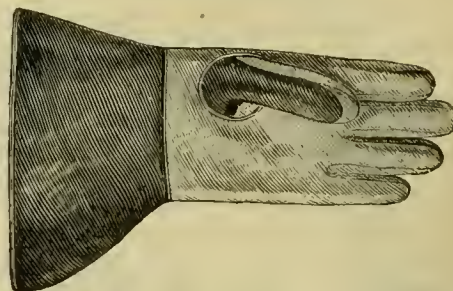
No. 10.—Men's Dog's-skin Gloves; with beaver fur tops and elastics; wool-lined; price, \$1.75.



No. 11.—Men's Dog's-skin Gloves; with beaver fur tops and wrist spring; prices, \$1.25, 1.50, and \$1.75.



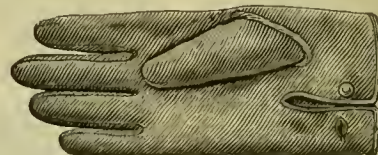
No. 12.—Children's Kid Gloves, lined, with fur tops; prices, \$1.00, 1.25, and \$1.50.



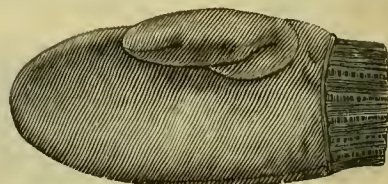
No. 13.—Men's Sheep Gauntlet Gloves; prices, 50c., 75c., \$1.00, and \$1.25.



No. 14.—Men's Goat's-skin Gloves, lined; prices, \$1.00 and \$1.25.



No. 15.—Men's Buck Gloves; with heavy lining; prices, \$1.00, 1.25, 1.50, 1.75, and \$2.00.



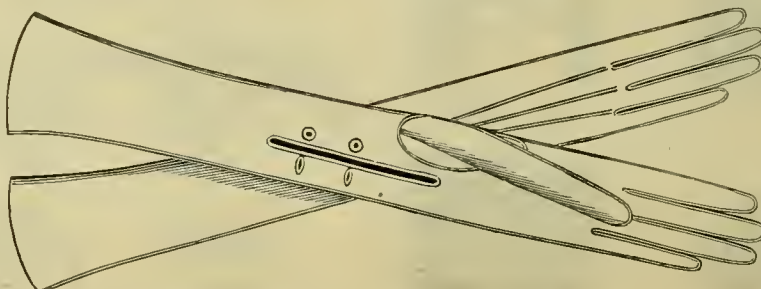
No. 16.—Men's Goat's-skin Mitts; with knit-wool wrists and lining; price, \$1.00.



No. 17.—Men's Kid Mitts; wool-lined; with spring closing and beaver fur tops; price, \$1.75; with other fur tops, \$2.25.



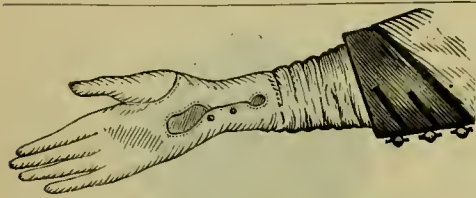
No. 18.—Ladies' Kid Gloves, lined, with fur top; prices, from \$1.25 to \$3.00.



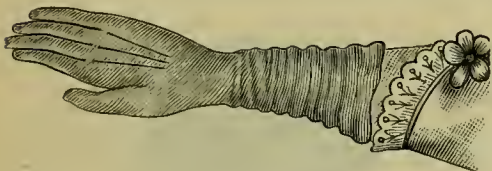
No. 19.—Perrin Freres' Mousquetaire Kid Gloves; 8-button lengths; in black with embroidery; price, \$2.50.



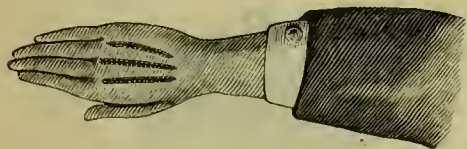
## GLOVE DEPARTMENT.



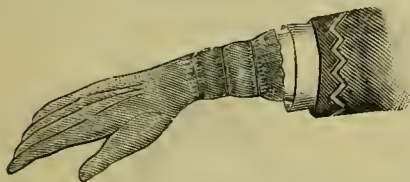
No. 20.—Ladies' Mousquetaire Kid Gloves; in all colors; 6-button Marcell; price, \$1.50; and 8-button, \$1.75.



No. 23.—Ladies' Mousquetaire Kid; in all colors and black; prices, 6-buttons, Atala, \$1.75; 8-buttons, \$2.00; embroidered in self color and black, \$2.25.



No. 26.—Men's Kid Gloves; with Foster hook; in all colors, with self color and black stitching on the back; price, \$2.00.



No. 29.—Ladies' Gloves, silk plated and fleece lined; prices, 2 elastics, 25c. and 40c.; 3 elastics, also in black, 31c. and 50c.



No. 32.—Ladies' Kid Gloves, with Foster's Patent hook; in white and opera only; price, 7-hook Lucca, \$1.00.



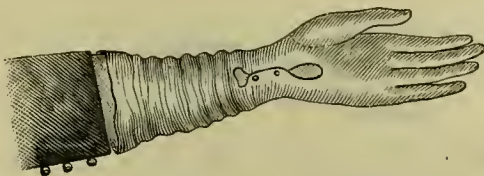
No. 35.—Ladies' Mosquetaire Gloves; with Foster lacing; in all colors; prices, 6-button, \$2.00; and 8-button, \$2.25; same, with black embroidery, \$2.50.



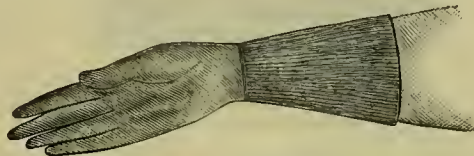
No. 38.—Men's Kid Gloves; lined, without fur; prices, \$1.50 and \$2.00.



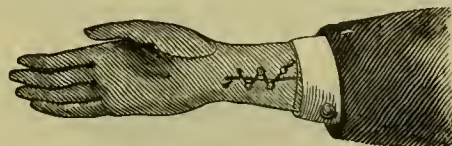
No. 41.—Ladies' Dupont Gloves, with Foster's Patent fastening; in all colors and black; prices, 5-hook, \$1.25; and 7-hook, \$1.50.



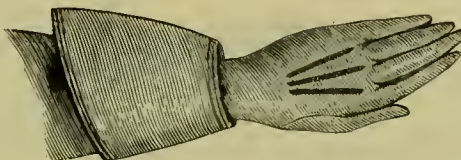
No. 21.—Ladies' Mosquetaire Kid Gloves; undressed, in all colors and black; 6-buttons; prices, \$1.25, \$2.00, and \$2.50; embroidered, \$2.25.



No. 24.—Ladies' Perrin Freres' Suede Mousquetaire Gloves; in all colors and black; price, 6-buttons, \$1.65; 8-buttons, \$2.00.



No. 27.—Men's Kid Gloves; with new Foster hook. This illustration gives a front view of No. 26.



No. 30.—Ladies' Driving Gauntlet Gloves; Dents', in tan color, with black embroidery on the back. Sizes, 5½ to 7½; price, \$2.50.



No. 33.—Ladies' Mousquetaire Suede Gloves, Perrin Freres'; in tan, with self embroidery; price, 8-button, \$2.25.



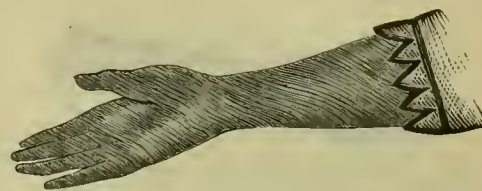
No. 36.—Ladies' Pig's-skin Mousquetaire Kid Gloves; in black and tan colors; price, 6-buttons, 85c.; with black stitching, \$1.00.



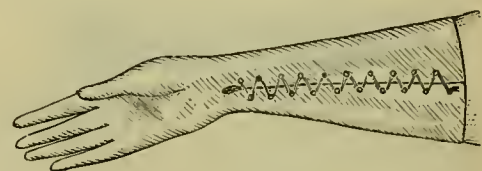
No. 39.—Ladies' Mousquetaire Kid Gloves; Perrin Freres'; in tan, with black embroidery; price, 8-button, \$2.50.



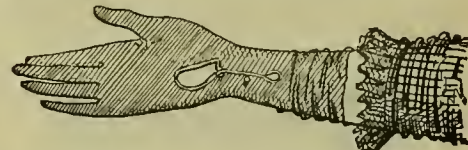
No. 42.—Misses' Daubrey Kid Gloves; in all colors; prices, 3-button, \$1.00, and 4-button, \$1.25.



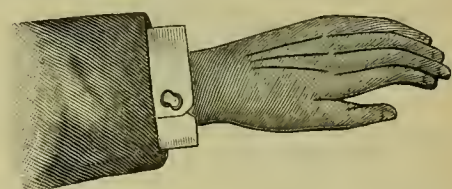
No. 22.—Ladies' Taffeta Silk fleeced Jersey Gloves; in black and colors; price, 75c.



No. 25.—Ladies' Kid Gloves, Perrin Freres' best make, with Foster's Patent hook; in dark colors only; prices, 5-hook, \$1.25; 10-hook, \$1.50; in white and opera, 10 and 15-hook, \$1.50.



No. 28.—Ladies' Mousquetaire Kid Gloves; plain and embroidered; prices, 6-buttons \$1.25; 8-buttons, \$1.50.



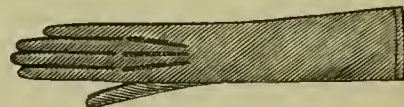
No. 31.—Men's Driving Gloves; Fisk, Clark, & Flagg's, in dark tan; price, \$2.00.



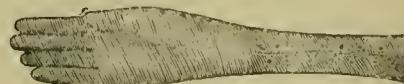
No. 34.—Ladies' Suede Mousquetaire Gloves, Perrin Freres', in all colors and black; price, 6-buttons, \$1.75; and 8-button, \$2.00.



No. 37.—Men's Kid Mascot Gloves; in all colors; price, \$1.25.



No. 40.—Misses' Daubrey Mousquetaire Kid Gloves; in tan, with self and black embroidered backs; price, 6-button, \$1.75; same, without stitching, in dark colors and tans, \$1.50.



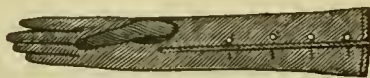
No. 43.—Ladies' Silk Gloves; fleeced, black and colored Jersey; price, \$1.65.



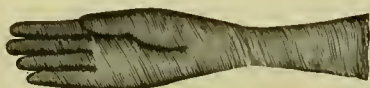
## GLOVES.



No. 44.—Ladies' Kid Gloves; genuine Foster's best, in black, white, and colors; prices, 3-hook, \$1.75; 5-hook, \$2.00; 7-hook, \$2.25; and 10-hook, \$2.75.



No. 46.—Ladies' Trefousse Suede Kid Gloves; in black and colors; prices, 3-button, \$1.35; and 4-button, \$1.50.



No. 48.—Ladies' Brilliant Lisle Jersey Gloves; fleeced; in black and colors; price, 50c.



No. 50.—Ladies' Cashmere Jersey Gloves; in black and colors; prices, 35c., 50c., and 75c.



No. 52.—Ladies' Langtry Knit Mitts; in colors and black; prices, 65c. and 75c.



No. 54.—Men's Perrin Freres' Suede Gloves; in tans, with self and black embroidery; price, \$1.60.

## OTHER GLOVES.

Ladies' Foster Kid Gloves; 5-hook, price, \$2.00; 7-hook, \$2.25; 10-hook, \$2.75; 15-hook, in white only, \$3.50.

Ladies' Perrin Freres' Mousquetaire Kid Gloves, in black and colors; 6-button, price, \$2.00; 8-button, \$2.35; 8 button, embroidered in self-color and black, \$2.50; 10-button, \$2.75; 12-button, embroidered, \$3.00.

Ladies' Mousquetaire Kid, with Foster's patent hook-lacing; in tan-color; price, 6-button lengths, \$2.00; and 8-button, \$2.25.

Ladies' Mousquetaire Gant de Suede; in tan shades; embroidered backs; 8-button lengths; price, \$2.25.

Misses' Daubrey Kid Gloves; in all colors, and white and opera; 5-hook lengths; price, \$1.25.

Misses' Mousquetaire Kid Gloves, in tan shades; 6-button lengths; price, \$1.00.

Boys' Kid Gloves; with self and black stitched backs; price, \$1.25.

Ladies' Kid Gloves; in black and colors; prices, 2-button lengths, \$1.00 and \$1.65; 3-button, \$1.00, 1.50, and \$1.90; 4-button, \$1.25, 1.75, and \$2.15; and 6-button, \$2.00.

Ladies' Kid Gloves; embroidered; 4-button lengths; price, \$1.75; 6 button, \$2.25.

Men's Fisk, Clark & Flagg's Dress Glove; in all colors; price, \$2.00.

Men's Driving Gloves, English coaching; prices, \$1.25, 1.50, and \$1.75.

Children's Cashmere Jersey Gloves; price, 25c.



No. 45.—Ladies' Suede Kid Gloves; in tan, dark colors, and black; prices, 3-button, \$1.00 and 1.35; 4-button, \$1.15 and 1.50; 6-button, \$2.00.



No. 47.—Men's Daubrey Kid Gloves; in all colors, with self and black trimmings on the back; price, \$1.50.



No. 49.—Ladies' Knit-Wool Mitts; in black and colors; prices, 35c., 40c., and 50c.



No. 51.—Ladies' Silk Mitts; in colors and black; prices, \$1.50 and \$1.75.



No. 53.—Ladies' Silk Plated Gloves; ribbed top and fleece-lined; in black and colors; price, 50c.



No. 55.—Children's Kid Mitts; with fur top; prices, 75c., \$1.00, and \$1.25.

Children's Ribbed-top Gloves; 45c. and 50c.

Children's Gloves; silk plated and fleeced; with two elastics; prices, 40c. and 45c.

Children's Knit Wool Mitts; prices, 17c., 25c., 30c., 35c., 40c., and 50c.

Men's Cashmere Gloves; with long wrists; price, 75c.

Men's Cloth Gloves; lined and unlined; prices, 50c., 75c., \$1.00, and \$1.25.



Ear Protectors, of velvet, lined with plush; 25c.

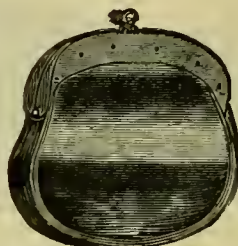
## PURSES.



No. 1.—Kid leather; price, 10c.



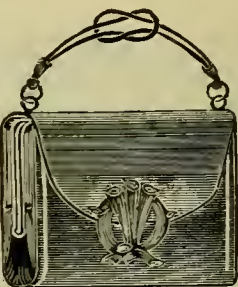
No. 2.—Kid leather; price, 25c.



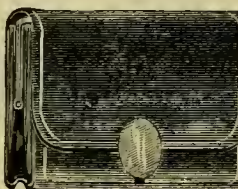
No. 3.—Kid leather, lined with chamois skin price, 25c.



No. 4.—Kid leather, lined with chamois, with inside pocket; price, 37c.



No. 5.—Calf skin; price, 75c.



No. 6.—Seal leather, or calf skin; price, \$1.00.



## HOSIERY AND UNDERWEAR.

## LADIES' HOSIERY.

Ladies' Unbleached short length hose; prices, 25c., 35c., and 50c.  
 Ladies' Unbleached extra length Balbriggan hose; prices, 25c., 37½c., 44c., and 50c.  
 Ladies' English Balbriggan hose; prices, 75c., 90c., \$1.10, and \$1.25.  
 Ladies' Real Irish Balbriggan hose; prices, \$1.25 and \$1.37½.  
 Ladies' Unbleached fleeced hose; prices, 25c., 37½c., 50c., and 62½c.  
 Ladies' Unbleached Cotton hose, extra wide; prices, 25c., 37½c., and 50c.  
 Ladies' Fleeced hose, extra wide; prices, 50c. and 62½c.  
 Ladies' English solid-color hose; price, 25c.  
 Ladies' English solid-color Morley hose; prices, 65c. and 85c.  
 Ladies' English solid-color, with fancy embroidery; prices, \$1.00 and \$1.25.  
 Ladies' German pin-stripe hose; price, 25c.  
 Ladies' German fancy-stripe hose; prices, 37½c., 40c., and 50c.  
 Ladies' plain cashmere hose; prices, 50c. and 65c.  
 Ladies' English cashmere hose; prices, 75c. and \$1.00.  
 Ladies' English cashmere hose, extra wide, white and colored; price, \$1.50.  
 Ladies' French ribbed cashmere hose, all colors; price, \$1.00.  
 Ladies' white merino hose; prices, 25c., 50c., and 62½c.  
 Ladies' black spun-silk hose; prices, \$1.50 and \$1.75.  
 Ladies' colored spun-silk hose; prices, \$1.85 and \$2.00.  
 Ladies' ribbed black spun-silk hose; price, \$2.50.  
 Ladies' pure silk hose; in all shades; price, \$3.75.

## CHILDREN'S HOSIERY.

Children's solid-color wool hose; in all colors; prices, 25c., to 38c.  
 Children's ribbed wool hose; in all sizes; price, 50c.  
 Children's French wool hose; in all sizes and colors; prices, 40c. to 75c.  
 Children's English cashmere hose; in all sizes and colors; prices, 50c. to 75c.  
 Children's fine English cashmere hose; in all sizes and colors; prices, 60c. to 95c.  
 Children's fine French wool hose; in all sizes and colors; prices, 70c. to \$1.50.  
 Children's fine English cashmere hose, with double knees; in all sizes and colors; prices, 95c. to \$1.30.  
 Children's striped and plain wool ¾ hose; sizes, 4 to 5½; price, 25c.  
 Children's English cashmere ¾ hose; sizes, 4 to 6; in solid colors; price, 45c.  
 Children's English cashmere ¾ hose, of extra length; in all sizes; price, 50c.  
 Children's French cashmere ¾ hose; in all sizes and colors; price, 50c.  
 Children's white merino ¾ hose; prices, 35c. and 50c.  
 Children's white merino ¾ hose, extra length; in all sizes; price, 60c.  
 Children's ribbed German cotton hose; in all colors and sizes; price, 25c.  
 Children's German ribbed cotton hose; in all colors; price, for 5 in., 25c.; rising by 3c. on each size.  
 Children's French ribbed cotton hose; in all colors; prices, 33c. to 60c., according to the size.  
 Children's English ribbed hose; in all colors; prices, 40c. to 58c., according to the size.  
 Children's French corduroy ribbed hose; prices, 35c. to 85c., according to size.  
 Children's best French ribbed hose; in all colors and sizes; prices, 50c. to \$1.10.  
 Children's fine English ribbed hose; in all colors and sizes; prices, 90c. to \$1.55.  
 Children's extra fine English ribbed hose; in all colors and sizes; prices, \$1.05 to \$1.40.  
 Children's English solid-color hose, in all colors and sizes; prices, 48c. to 65c.

Children's English solid-color hose; in all colors and sizes; with plain embroidery; prices, 63c. to 80c.  
 Children's English solid-color hose; in all colors and sizes; with fancy embroidery; prices, 70c. to \$1.00.  
 Children's extra fine English solid-color hose; in all colors and sizes; with fancy embroidery; prices, 85c. to \$1.20.  
 Children's plain spun-silk hose; in black; prices, \$1.45 to \$1.75.  
 Children's ribbed black silk hose; prices, \$2.35 to \$3.25.  
 Children's pure silk hose; in colors; prices, \$2.25 to \$2.50.

## MEN'S HOSIERY.

Men's unbleached cotton hose; prices, 15c., 17c., 20c., 25c., and 37½c.  
 Men's French cotton hose; prices, 37½c., 45c., and 62½c.  
 Men's English Balbriggan hose; with silk embroidery; prices, 50c., 75c., and 87½c.  
 Men's unbleached fleeced hose; prices, 31c. and 35c.  
 Men's fancy stripe cotton hose; prices, 25c., 31c., 37½c., 50c., 75c., 85c., \$1.00, 1.25, and \$1.50.  
 Men's solid color cotton hose; prices, 25c., 37½c., 43c., 50c., 62½c., 75c., 85c., \$1.00, and \$1.25.  
 Men's long hose, unbleached; prices, 45c., 50c., 62½c., and 75c.  
 Men's long hose, colored; prices, 50c., 75c., 90c., and \$1.25.  
 Men's spun-silk hose; in colors and black; prices, \$1.50, 1.75, 2.00, and \$2.50.  
 Men's pure silk hose; in colors and black; prices, \$2.75, 3.25, 3.50, and \$4.00.  
 Men's fancy stripe silk hose; prices, \$2.50 and \$4.50.  
 Men's bicycle hose, ribbed and plain, in suitable colors; prices, 75c., \$1.00, 1.50, and \$2.00.  
 Men's merino ½ hose; prices, 25c., 31c., 37½c., 50c., 75c., and \$1.00.  
 Men's English cashmere ½ hose; in all colors; prices, 50c., 75c., and \$1.00.  
 Men's English ribbed cashmere ½ hose; in all colors; price, \$1.00.  
 Men's Scotch wool ½ hose; prices, 50c., 75c., and \$1.00.  
 Men's Shaker ½ hose; prices, 25c., 37½c., 50c., and 75c.  
 Men's long Shaker hose; price, 75c.  
 Men's Scotch wool long hose; price, \$1.25.  
 Men's merino long hose; price, \$1.00.  
 Men's cashmere long hose; prices, \$1.00 and \$1.50.  
 Men's merino ¾ hose; price, 90c.

## LADIES' UNDERWEAR.

Ladies' White Merino Shirts, medium weight, with either long or short sleeves; price, 50c.  
 Ladies' White Merino Shirts and Drawers, heavy weight; price, 50c.  
 Ladies' White Merino Shirts and Drawers; price, 62½c.  
 Ladies' White Merino Shirts and Drawers, medium weight, either long or short sleeves; price, 75c.  
 Ladies' White Merino Shirts and Drawers, winter weight; price, 75c. *Same*, finer quality, 87½c.  
 Ladies' White Merino Shirts and Drawers, medium weight, sleeves of shirt either long or short; price, 90c.  
 Ladies' White Merino Shirts and Drawers; price, \$1.00.  
 Ladies' White Persian Wool Shirts and Drawers; price, \$1.25.  
 Ladies' light weight Saxony Wool Shirts and Drawers; price, \$1.35. *Same*, winter weight; price, \$2.15.  
 Ladies' extra heavy, all-wool Shirts and Drawers; price, \$2.15.  
 Ladies' Shirts, American Hosiery Co.'s, with high neck and short sleeves; price, for 26 in., \$1.00, advancing 10c. on each size. *Same*, with long sleeves, 5c. additional on each size. Drawers to match these shirts; price, \$1.25 for size 28, and 10c. added to each larger size.

Ladies' Shirts, American Hosiery Co.'s, full regular made, with high neck and either long or short sleeves; price, \$1.45 for 26 in., advancing 10c. on each size. Drawers to match these shirts at same price.

Ladies' Shirts, Norfolk and New Brunswick Co.'s, heavy weight, full regular made, high neck and short sleeves; price, \$1.20 for 26 in., with a rise of 10c. on each size. *Same*, with high neck and long sleeves, 5c. higher on each size. Drawers to match these shirts; price, \$1.35 for 26 in., with 10c. advance.

Ladies' Shirts, Norfolk and New Brunswick Co.'s, fine quality, full regular made, high neck and long sleeves; price, \$1.70 for 26 in., advancing 10c. on a size. *Same*, with long sleeve, 10c. higher on each size. Drawers to match these shirts; price, \$1.90 for 26 in., with same rise.

Ladies' Shirts, Cartwright and Warner's winter weight, high neck and short sleeves; price, \$1.75 for 26 in., advancing 15c. on each size. *Same*, high neck, long and ¾ sleeves; price, \$1.90 for 26 in., with a rise of 20c. on a size.

Ladies' Shirts, Cartwright and Warner's, fine quality, high neck and long sleeves; price, \$2.40 for 26 in., advancing 20c. on a size.

Ladies' Drawers, Cartwright and Warner's, heavy weight; price, \$1.85 for 26 in., advancing by 20c. on a size.

Ladies' Shirts, Cartwright and Warner's, extra heavy weight, with high neck and long sleeves; price, \$3.25 for 28 in., increasing by 25c. on each size.

Ladies' Shirts, Smedley's, fine quality; winter weight, high neck and long sleeves; price, \$3.05 for 28 in., advancing 10c. on a size.

Ladies' Shirts, Smedley's, extra fine, medium weight, high neck and long sleeves; price, \$3.00 for 28 in., advancing 15c. on each size.

Ladies' Scarlet Wool Shirts and Drawers; price, \$1.25 each.

Ladies' Scarlet Wool Shirts and Drawers, heavy weight; price, \$1.50 each; a finer quality for \$1.75 each.

Ladies' Scarlet Wool Shirts and Drawers, extra fine, all sizes; price, \$2.00 each.

Ladies' Scarlet Wool Shirts, Norfolk and New Brunswick Co.'s, full regular made, with high neck and long sleeves; price, \$3.00 for 28 in., rising by 20c. on each size. Drawers to match these shirts, 20c. higher on each size.

Ladies' Scarlet Wool Shirts, Cartwright and Warner's, fine quality; price, \$3.50 for 28 in., advancing 30c. on a size. Drawers to match these shirts, 10c. higher on each size.

Ladies' fine Gossamer Shirts, English goods, medium weight, high neck and short sleeves; price, \$1.70 for 26 in., advancing 10c. on a size. *Same*, with long sleeves; price, \$1.90 for 26 in., with same rise.

Ladies' Silk Shirts, medium weight, high neck and short sleeves; price, \$4.00 for 26 in., advancing 25c. on a size. *Same*, with long sleeves, 25c. higher on each size. Drawers to match these shirts; price, \$5.00 for 28 in., advancing 25c. on each size.

Ladies' Silk Shirts, heavy 6-thread, high neck and long sleeves; price, \$6.00 for 26 in., a rise of 50c. on each size. Drawers to match these shirts; price, \$7.25 for 28 in., with same rise.

Ladies' Silk Shirts, 12-thread, extra heavy; price, \$9.00 for 28 in.; advancing by 75c. on each size.

Ladies' Union Dresses, winter weight, high neck and long sleeves; price, \$2.10 for 26 in., advancing 15c. on each size.

Ladies' Union Dresses, Norfolk and New Brunswick Co.'s, full regular made, heavy weight; price, \$4.75 for 26 in., advancing 25c. on each size.

Ladies' Union Dresses, Cartwright & Warner's, high neck and long sleeves; price, \$4.50 for 28 in., with a rise of 30c. on each size.

Ladies' Union Dresses, Smedley's, medium weight; high neck and long sleeves; price, \$5.50 for 28 in., increasing by 50c. on each size.

Ladies' Scarlet Union Dresses, Cartwright and Warner's; high neck and long sleeves; price, \$6.00 for 28 in., advancing by 75c. on each size.



## HOSIERY AND UNDERWEAR.

## CHILDREN'S UNDERWEAR.

Children's White Merino Shirts, Drawers, and Pantalettes; price, 25c. for 16 in., rising 2c. and 3c. on each size.

Children's White Merino Shirts, Drawers, and Pantalettes; price, 30c. for 16 in., rising 5c. on each size.

Children's Cashmere Wool Shirts, Drawers, and Pantalettes; price, 50c. for 16 in., with a rise of 5c. on each size.

Children's White Merino Shirts, Drawers, and Pantalettes, American Hosiery Co's; price, 55c. for 20 in., rising by 5c. on a size. *Same*, a finer grade; price, 60c. for 16 in., rising by 8c. on each size.

Children's Shirts, American Hosiery Co's, full regular made; price, 85c. for 16 in., rising by 10c. on a size.

Children's Pantalettes, American Hosiery Co's, full regular made; price, 94c. for 18 in., with a rise of 8c. on each size.

Children's Pantalettes, Norfolk and New Brunswick Co's, heavy weight, full regular made; price, 90c. for 20 in., rising by 10c. on each size.

Children's Pantalettes, Norfolk and New Brunswick Co's, full regular made; price, \$1.00 for 18 in., with long legs, with rise of 10c. on each size; with short legs, 10c. less on each size.

Children's Drawers, Norfolk and New Brunswick Co's, full regular made; price, \$1.10 for 22 in., with rise of 10c. on each size.

Children's Shirts, Cartwright & Warner's, super weight, with high necks and long and  $\frac{3}{4}$  sleeves; price, 95c. for 16 in., with rise of 10c. on each size.

Children's Shirts, Cartwright & Warner's, medium weight, with high neck and long sleeves; price, 90c. for 16 in., with rise of 10c. to 26 in. size, and rise of 15c. on each size larger. *Same*, with  $\frac{3}{4}$  sleeves; price, 95c. for 16 in., rising by 10c. on each size.

Children's Shirts, Cartwright & Warner's, red stamp, heavy weight, high neck and long sleeves; price, \$1.10 for 16 in., with rise of 10c. on each size.

Children's Pantalettes, Cartwright & Warner's, with long legs; price, \$1.70 for 18 in., with a 10c. rise on each size. *Same*, with short legs; price, \$1.20 for 16 in., with same rise.

Boys' Drawers, Cartwright and Warner's, full regular made; price, \$1.80 for 24 in., with a rise of 10c. on each size.

Children's Shirts, Smedley's English, medium weight, high neck and long sleeves; price, \$1.75 for 16 in., rising by 10c. on each size.

Children's Scotch Wool Shirts and Drawers; price, 50c. each.

Children's Heavy Wool Shirts, Norfolk and New Brunswick Co's, full regular made; price, \$1.10 for 24 in., rising by 10c. on a size.

Children's all-wool scarlet Shirts and Pantalettes; price, 50c. for 18 in., advancing by 10c. a size. *Same*, finer grade; price, \$1.00 for 18 in., with a rise of 5c. on each size. Boys' Drawers, same quality; price, \$1.10 for 22 in., rising by 5c. on each size.

Children's fine scarlet Shirts and Pantalettes, full regular made; price, 90c. for 18 in., rising by 10c. a size. Boys' Drawers, of the same quality; price, \$1.10 for 22 in., rising by 10c. on each size.

Boys' Shirts and Drawers, Cartwright & Warner's, scarlet, all-wool, heavy weight, full regular made; price, \$1.75 for 20 in., advancing by 25c. on each size.

Children's Shirts, Cartwright & Warner's, all-wool, scarlet, full regular made, light weight; price, \$1.50 for 16 in., rising by 20c. on a size. Same quality goods in Pantalettes, with short legs, same price, rising by 10c.; with long legs, same price, with rise of 20c. on each size.

Children's Union Dresses, winter weight, high neck and long sleeves; price, 90c. for 18 in., advancing by 10c. on each size.

Children's Union Dresses, Norfolk and New Brunswick Co's, full regular made, with high neck and long sleeves; price, for short legs, \$1.90 for 18 in.; for long legs, \$2.10 for 20 in., with rise of 10c. on each size, in both cases.

Children's Union Dresses, Norfolk and New Brunswick Co's, full regular made, high neck and long sleeves; price, \$2.30 for 20 in., with a rise of 10c. a size.

Children's Union Dresses, Cartwright & Warner's, all-wool, full regular made, with high neck and long sleeves; price, \$2.25 for 20 in., with a rise of 25c. on each size.

Children's Union Dresses, Cartwright & Warner's, all-wool, scarlet, full regular made, with high neck and long sleeves; price, \$3.50 for 20 in., with an advance of 30c. on each size.

## MEN'S UNDERWEAR.



Men's Merino Shirts and Drawers, medium weight, for fall wear; prices, 50c., 65c., and 85c. each.

Men's all-wool Shirts and Drawers, medium weight, for fall wear; price, \$1.35 each, for all sizes.

Men's Merino Shirts and Drawers, heavy weight, all sizes; prices, 50c., 75c., \$1.00, and \$1.25 each.

Men's all-wool, White Shirts and Drawers, all sizes, heavy weight; prices, \$1.50, 1.75, and \$2.00 each.

Men's Scarlet, all-wool Shirts and Drawers, all sizes; prices, \$1.25, 1.50, 1.75, and \$2.25 each.

Men's Gray-mixed Shirts and Drawers, all sizes; prices, 50c., 75c., \$1.00, and \$1.25 each.

Men's Merino Shirts, Norfolk and New Brunswick Hosiery Co's, full regular made; price, 90c. for 34 in., with a rise of 10c. on each size.

Men's Merino Drawers, Norfolk and New Brunswick Hosiery Co's full regular made; price, 80c., for 28 in., with a 10c. advance on each size.

Men's All-Wool Shirts, Norfolk and New Brunswick Co's; extra heavy weight; full regular made; price, \$2.70 for 34 in., rising by 20c. on a size. Drawers of the same quality, \$2.50 for 28 in., with 20c. advance on each size.

Men's Mixed Shetland Merino Shirts, Norfolk and New Brunswick Hosiery Co's; full regular made; price, \$1.50 for 34 in., rising by 10c. on each size. Drawers of the same quality, begin 10c. lower, and continue with same rise.

Men's All-Wool Scarlet Shirts, Norfolk and New Brunswick Hosiery Co's; full regular made; price, \$2.60 for 34 in., with rise of 20c. on each size. Drawers of the same quality; price, \$2.40 for 28 in., with same rise.

Men's Merino Shirts, Shetland mixed, American Hosiery Co's; price, \$1.25 for 34 in., rising by 10c. on each size. Drawers of the same quality; price, \$1.15 for 28 in., with same rise.

Men's Super-Merino Shirts, Cartwright and Warner's; medium weight; price \$1.75 for 34 in., advancing 15c. on each size. Drawers of the same quality, price, \$2.20 for 28 in., with rise of 10c. on each size.

Men's Shirts, Cartwright and Warner's; heavy four-thread merino; price, \$2.00 for 34 in., rising 10c. on each size. Drawers of the same quality; price, \$1.90 for 28 in., with same rise.

Men's Shirts, Cartwright & Warner's; extra heavy, six-thread merino; price, \$3.00 for 30 in., advancing by 20c. on each size. Drawers of the same quality; price, \$3.00 for 30 in., with same rise.

Men's Shirts, Cartwright and Warner's; extra heavy; sixteen-thread merino; price, \$4.00 for 34 in., with an advance of 30c. on each size. Drawers of the same quality; price, \$3.70 for 28 in., with same rise.

Men's Shirts, Cartwright and Warner's, Angola wool; price, \$3.50 for 34 in., with 25c. advance on each size. Drawers of the same quality, \$3.25 for 28 in., with same rise.

Men's Shirts, Cartwright and Warner's; heavy twelve-thread scarlet cashmere; price, \$3.60 for 34 in., rising by 40c. on each size. Drawers of the same quality; price, \$4.20 for 28 in., advancing by 20c. on each size.

Men's Shirts, Cartwright and Warner's; heavy sixteen-thread scarlet cashmere; price, \$4.80 for 34 in., rising by 40c. on each size. Drawers of the same quality; price, \$5.20 for 28 in., with 20c. advance on each size.

Men's Shirts, Derby ribbed scarlet; extra heavy, full regular made; price, \$3.75 for 34 in., rising by 25c. on each size. Drawers of the same quality, price, \$3.50 for 28 in., with same rise.

Men's Shirts, full regular made; gray-mixed Scotch wool; price, \$1.80 for 34 in., rising by 10c. on each size. Drawers of the same quality; price, \$1.70 for 28 in., with same rise.

Men's Shirts, full regular made, gray-mixed Scotch wool; extra heavy; price, \$2.80 for 34 in., with a 20c. rise on each size. Drawers of the same quality; price, \$2.80 for 30 in., with same rise.

Men's Shirts, full regular made, white Scotch wool; price, \$1.70 for 34 in., rising 10c. on each size. Drawers of the same quality; price, \$1.60 for 28 in., with same rise.

Men's Shirts, extra heavy, full regular made, white Scotch wool; price, \$2.30 for 34 in., with a rise of 10c. on a size. Drawers of the same quality; price, \$2.20 for 28 in., with same rise.

Men's Shirts, Scotch goods, gray mixed all-wool; price, \$1.60 for 34 in., with an advance of 10c. on each size. Drawers of the same quality; price, \$1.60 for 34 in., with same rise.

Men's Camel's-hair Shirts and Drawers; all sizes; price, \$2.25 each.



FRONT VIEW.

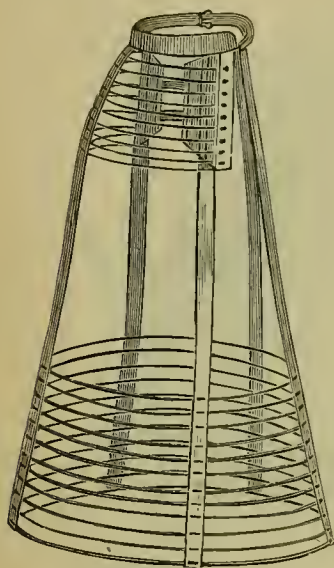
Men's "Chest-Shield" Undershirts, heavy, scarlet, medicated wool, double-breasted and double-backed; price, \$2.50 each.



BACK VIEW.



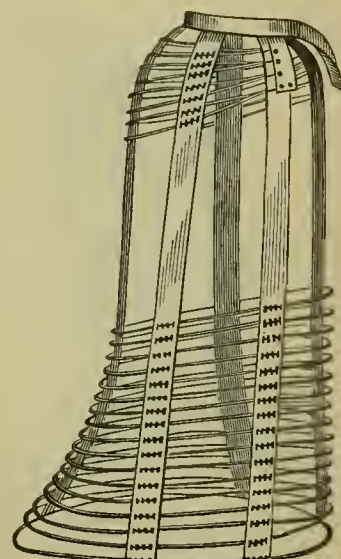
## CORSET DEPARTMENT.



No. 1.—Hoop Skirt, this shape, made of best quality materials, all sizes; price, 75c.



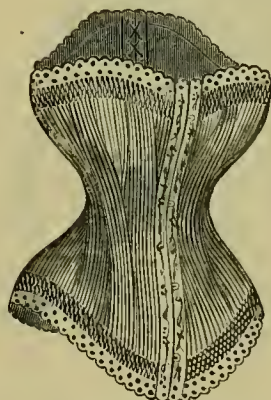
No. 4.—Strawbridge & Clothier's Favorite "F" Corset; a very beautiful woven corset, well-boned and closely woven; in drab and white; easy and graceful. Sizes, 19 to 30 in.; price, \$1.25.



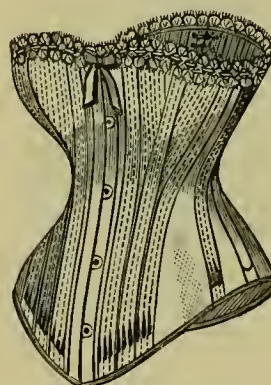
No. 9.—Hoop Skirt, bustle at top, steel all around, all sizes; price, 80c.



No. 2.—Double Adjustable Corset, strongly made of heavy jean, with heavy bones, two facings on hip, double steels in front. Sizes, from 23 to 36 in.; price, \$1.25; in drab only.



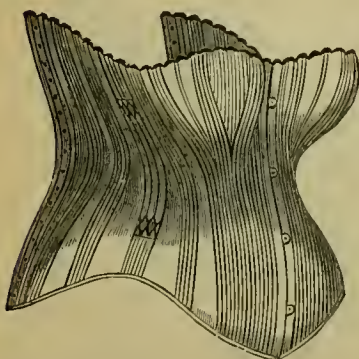
No. 5.—600 Bone Corset, so called from the number of fine bones used in making it. It is easy and graceful in shape and very durable. Both white and drab, stitched in red and blue. Sizes, 18 to 30 in.; price, \$2.25.



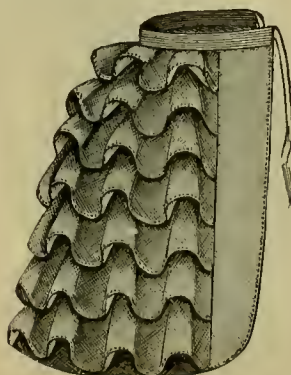
No. 6.—Fine French Corset, of Sateen in fancy colors, pink or drab; easy and flexible. Sizes 18 to 23 in.; price, \$1.50. Also, in white, handsomely embroidered; price, \$3.00.



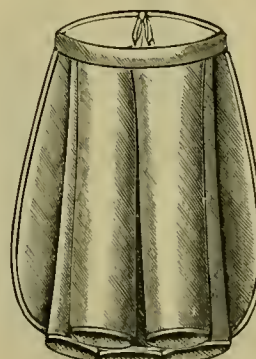
No. 10.—The Contour Corset, made with extra heavy bones, long waist. It is particularly adapted to stout figures; sizes, 19 to 30 in., in drab or or white; price, \$1.30.



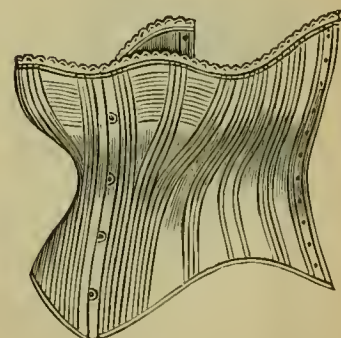
No. 3.—Common Sense Corset. Sizes, 19 to 30 inches; price, \$1.10. This well-named corset gives full value for the money.



No. 7.—Pleated Tampico Bustle, with seven rows of pleating with side pieces, length, 12 in.; price, 95c.



No. 8.—Wireless Bustle of French Hair Cloth, very light and durable. In two lengths; 12 in., \$1.65; 15 in., \$2.00.



No. 11.—Riding Corset, of fine French Coutil, very easy and comfortable; and admirably adapted for the purpose. Sizes, 19 to 27 inches; price, \$2.00.



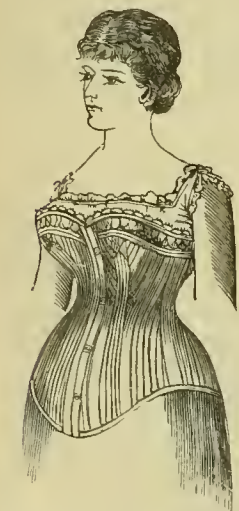
CORSET DEPARTMENT.



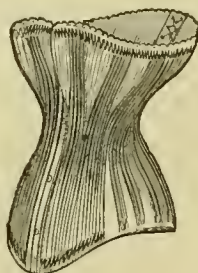
No. 12.—“C. P.” Corset, our own importation; made of super-fine Coutil in drab or white. Long over stomach and hips, two side steels from 25 in. long upwards. This corset is of unequalled shape, with a circular gore on hips. Sizes, 19 to 30 in.; price, \$3.50.



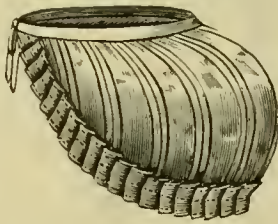
No. 13.—Martha Corset, well made, of good shape, and undoubtedly the best corset in the market at the price, 50c. In both drab and white. Sizes, 19 to 27 inches.



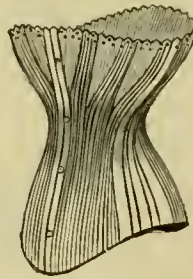
No. 14.—Paris Corset, made of French Coutil, filled with fine bone, very soft and durable, in white only. This is a domestic corset, made to our own special order. Sizes, 19 to 30 in.; price, \$1.35.



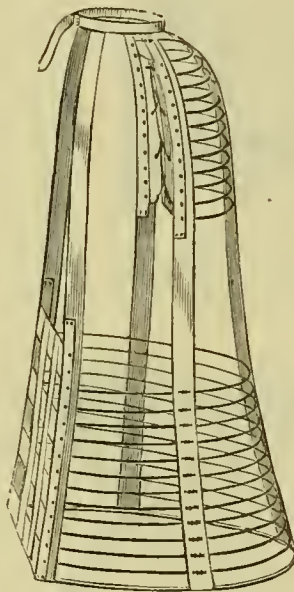
No. 15.—Gussie Corset, 10 in. in length, full of bones, suitable for riding, for misses or negligé wear, in white only; price, \$1.50.



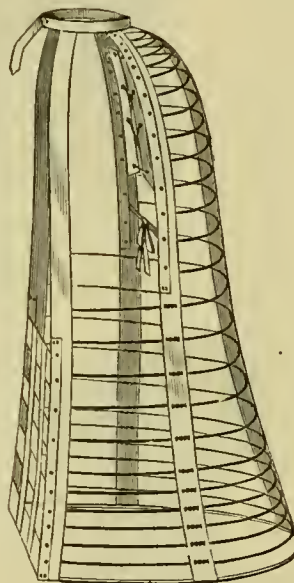
No. 16.—Short waist Pique Bustle, made in two sizes. Suitable for persons with small hips; prices, 55c. and 80c.



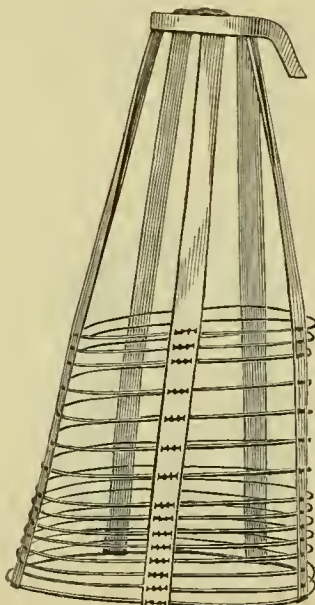
No. 17.—Unique Corset, a very comfortable woven corset; 11 in. long. Suitable for small ladies or misses, in white only; price, \$1.15.



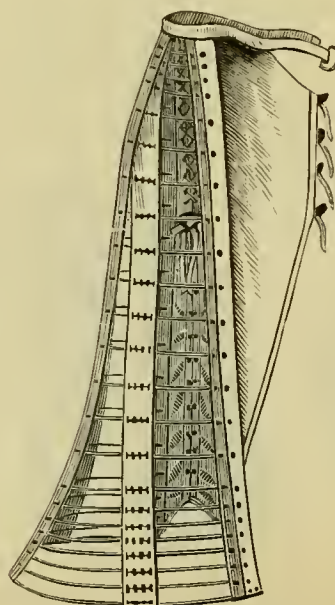
No. 18.—Hoop Skirt, of this style, made of best materials; price, 90c.



No. 19.—Hoop Skirt, this style, well made of good materials, all lengths; price, \$1.40.



No. 20.—Hoop Skirt, with bustle this style, made of best materials, all sizes; price, 45c.



No. 21.—Bustle with apron front, in this style, of good materials; prices, 75c. to \$1.25.



No. 22.—Breakfast Corset or Spanish girdle, for deshabelle wear and for horseback riding; price, \$1.00.



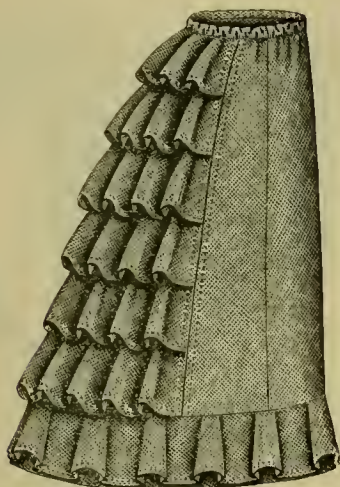
No. 23.—“C. P.” Corset, our own importation; made of French Coutil, with two steels on side, spoon steels in front, low bust, long over stomach and hips. Adapted to stout figures; white and drab. Sizes, 19 to 36 in.; price, \$2.00; extra size, \$2.25.



No. 24.—“C. P.” Corset, our own importation; made of French Coutil, with eight gores, very low waisted and very full hips, with side steels; in drab and white. Sizes, 19 to 30 inches; price, \$1.80.



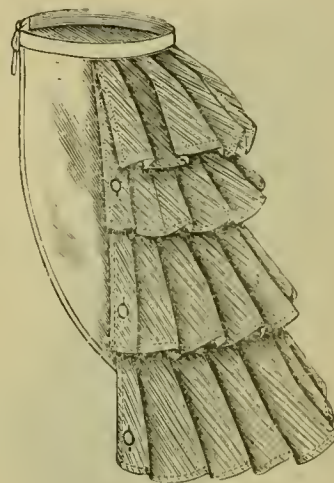
## CORSET DEPARTMENT.



No. 25.—Hair Cloth Skirt, with yoke band and box-pleated flounces. In gray; price, \$4.75. In white; price, \$6.25. Extra sizes, \$1.00 to \$1.50 more.



No. 28.—Zephyr Corset, of canvas, suitable for wear in a hot climate. Sizes, 19 to 36 in.; price, 85c. Extra sizes, 95c.



No. 32.—Wash Tournure made of English Corsette, with full-pleated ruffles buttoned on; price, \$1.20 and upwards.



No. 26.—"XXXX Superfine" Corded Corset; length 14½ in., sizes, 18 to 36 in., in white only; comfortable, elegant, durable; made of superfine material, pearl buttons at front, laced all the way up the back, adjustable at front of hip, cloth covered pliable steels front and back, in patent pockets; can be instantly removed; price, \$2.00.



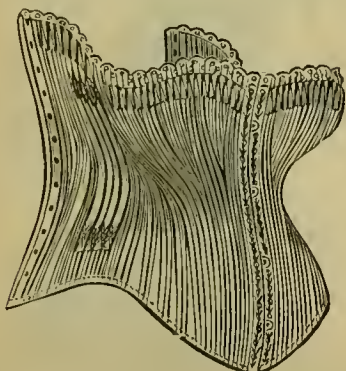
No. 29.—Child's Comfort Corset, of London cord and jean, with very stiff cords inserted instead of bone; suitable for ages from 2 to 11 years; price from 50c. to 85c. In ordering, send the shoulder measure outside the arms, as well as the waist measure.



No. 30.—Comfort Corsets, for invalids, made of very stiff cords, instead of bone; price, \$1.75. In ordering this corset it is necessary to send both shoulder and waist measures.



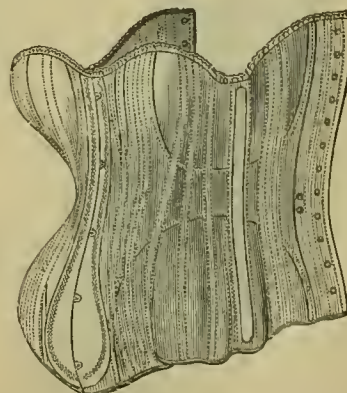
No. 33.—Fine Domestic Corset, of French Coutil, filled with fine bones, and very soft and durable; in white only; sizes, 19 to 30 inches; price, \$1.35.



No. 27.—The Common Sense "M" Corset, woven, double rows of bones on hip to prevent breaking; adapted to figures with large hips; price, \$1.35.



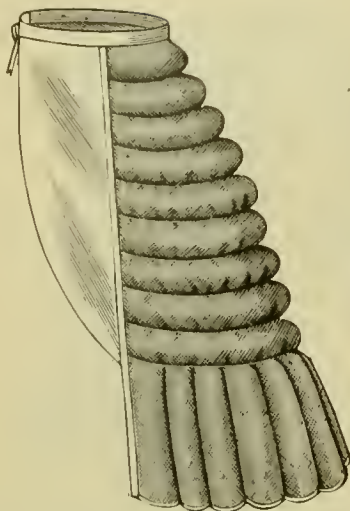
No. 31.—Thomson's Abdominal Corset, made of French Coutil, and particularly adapted to stout figures. Sizes, 21 to 36 in.; price, \$3.00.



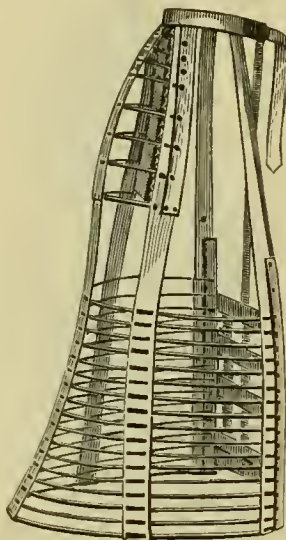
No. 34.—Thomson's Cuirass Corset, made of Coutil, extra long, with spoon-shaped steels in front; in white only. Sizes, 19 to 28 in.; price, \$1.75.



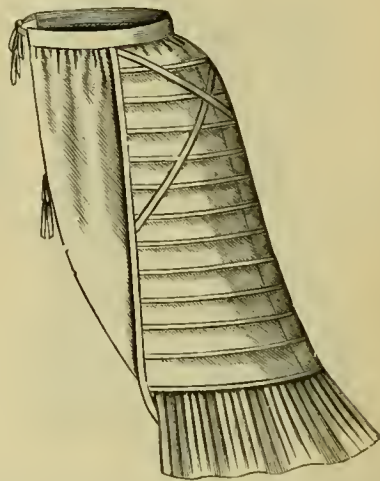
CORSET DEPARTMENT.



No. 35.—Tournure of French Hair Cloth, beautiful and very desirable; price for 15-inch length, \$1.75; for 20-inch length, \$2.25; for 27-inch length, \$2.75.



No. 38.—Hoop Skirt with bustle, this style, made of best material, all sizes; price, 90c.



No. 42.—Pique Tournure, elegant and durable, and can be laundried. Made in five sizes, at \$1.30 to \$2.40. Same style, trimmed with lace, at higher prices.



No. 36.—Brazelle Brace for strengthening shoulders and supporting weak backs, suitable for children or adults; in four sizes; price, \$1.50.



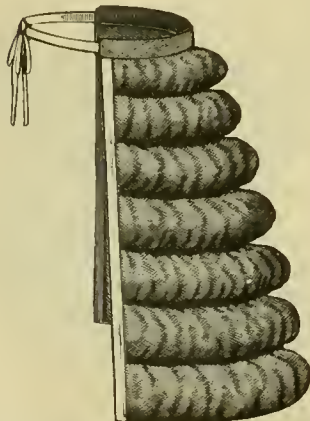
No. 39.—Abdominal Supporter, a very desirable article for ladies requiring support; conducive to health, and highly recommended by physicians; price, \$1.50.



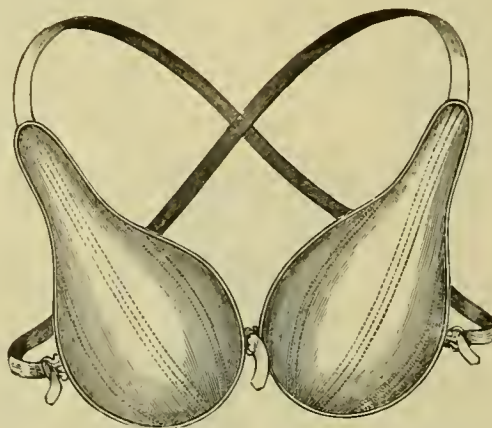
No. 40.—Dress Form Corset, combining bosom pads and corset. It is made of fine satin-finished material, with grass cloth lining. This corset is especially adapted to the Jersey; price, \$1.35.



No. 43.—Child's Summer Waist, of one thickness of drilling, to fit ages from 2 to 11 years; price, 43c.



No. 37.—Puffed Hair Cloth Bustles, with five or seven rows of puffing; price, for 7-inch length, 70c.; 9-inch length, 95c.; and 12-inch, \$1.25.



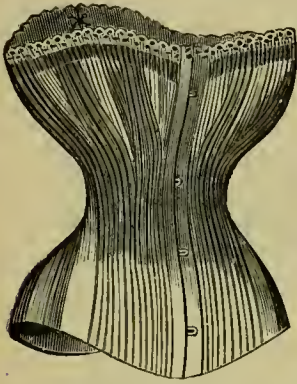
No. 41.—Papyrus Dress Forms are extended to fit the hollow in front of the arm supplying the fullness essential to perfection of shape. They are made of fine material, satin finish, interlined with Papyrus or grass cloth; thus have light weight, and are flexible and durable. Specially adapted to the "Jersey," or any tight-fitting garment; price, 75c.



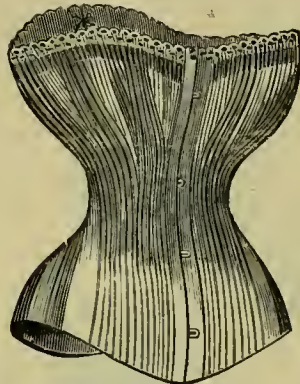
No. 44.—Handsome Bustle of fine French Hair Cloth, puffed and fluted as illustrated. Length, 12 inches; price, \$1.25.



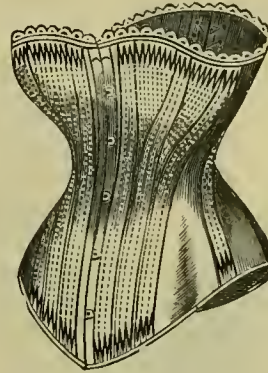
## CORSET DEPARTMENT.



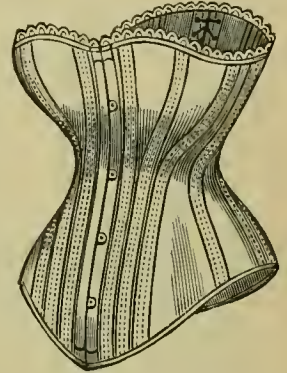
No. 45.—Thomson's "F" Corset, made of best French Coutil, with cross bones on sides, in white only. Sizes 19 to 30 in.; price, \$1.95.



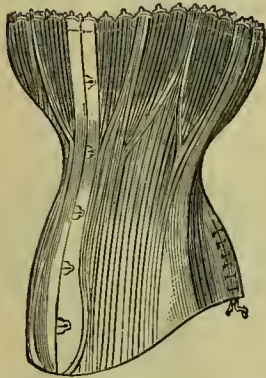
No. 48.—Norma Corset, of best French Coutil, with steels on sides; price, \$1.95.



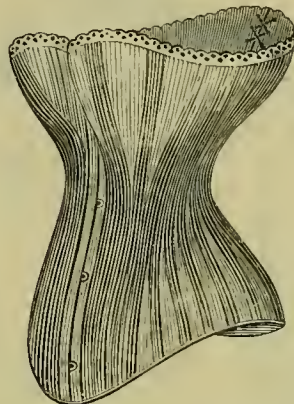
No. 52.—"C. P." Corset of very fine French Coutil, strongly boned over the bust; price, \$2.95.



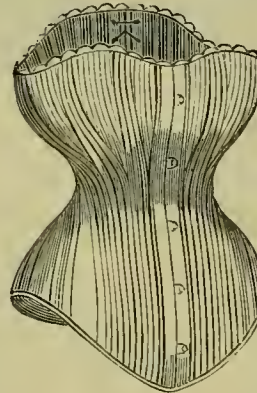
No. 56.—"C. P." Corset of our own importation, very beautiful in shape, medium length, in white and drab. Sizes 19 to 28 in. price, \$2.00.



No. 46.—Strawbridge & Clothier's Favorite "E" Corset, closely woven, heavy whalebones, spoon shaped steels in front, extra long over stomach and hips, and finished at top with neat scallop; in white only. Sizes 19 to 20 in.; price, \$2.75.



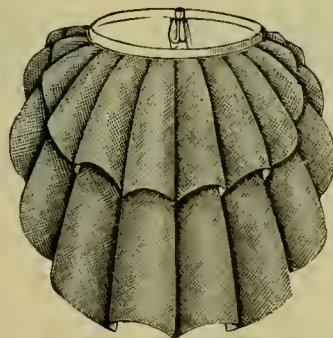
No. 49.—Strawbridge & Clothier's Favorite "O" Corset, woven, long waisted, easy and graceful, with over one hundred bones; drab or white. Sizes, 19 to 30 in.; price, \$1.10.



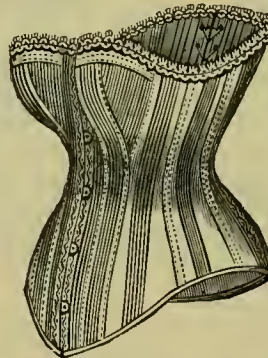
No. 53.—The Coronet Corset, woven of extra length, very heavily boned; the best corset for the money ever offered; white or drab. Sizes, 19 to 33 in.; price, \$1.50.



No. 57.—Misses' "XX Superior," button back, length 12 in., waist 18 to 30 in., white or drab; of best sateen jean, corded; fine bone buttons; price, 90c.



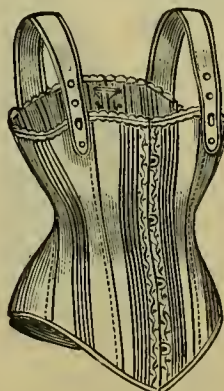
No. 50.—Double Tampico Hip Bustle, 9 in. long; at 75c. In white French hair cloth; \$1.25.



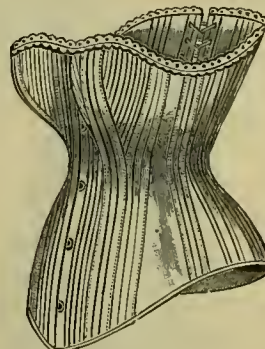
No. 54.—The Fatigue, a very fine domestic corset, heavy rows of cords in place of bones; easy and comfortable; price, \$1.00.



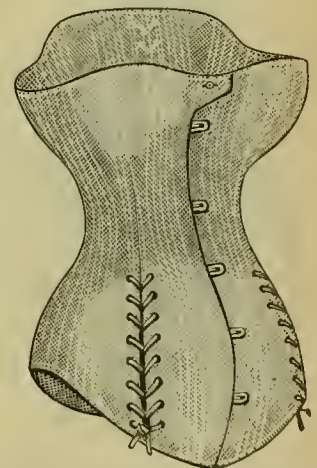
No. 47.—Improved Shoulder Brace, adapted to both sexes and all ages; will straighten the stooping school girls and boys. Made stiff and pliable at pleasure. With or without skirt supporters; price, 85c.



No. 51.—Child's Corset, made with cord instead of bones; price, 65c.



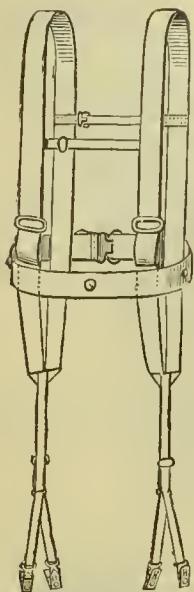
No. 55.—Sultanna Corset, of Coutil with heavy bones, in drab and white. Sizes 18 to 30 in.; price, \$1.00, and considered the best value ever offered for the money.



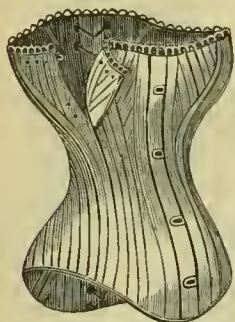
No. 58.—Contour Abdominal Corset; improved shape, giving extra support. The ends of the bones at sides are covered with double cloth; extra button at top of clasp holds the corset firmly together; long lacing at abdomen secures proper adjustment; price, \$1.75.



## CORSET DEPARTMENT.



No. 59.—Children's Adjustable Waist Garment and Stocking Supporter; sizes, 3 to 12 years; price, 45c.



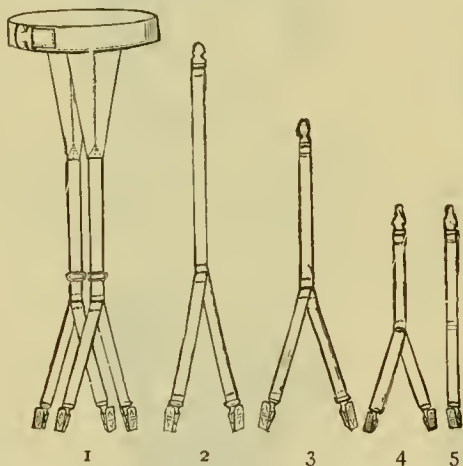
No. 63.—Nursing Corset, made of jean, most conveniently arranged, good shape and well boned; price, \$1.00.



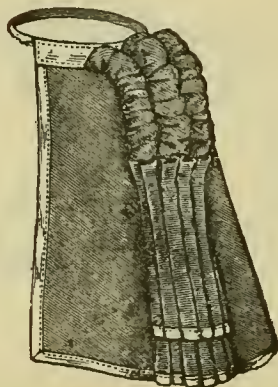
No. 67.—Brace Corset; Brace and Corset combined. The corset may be worn with or without the brace attachment. Clasps at front, so it may be put on or off as readily as any other corset. The back has very strong support. The brace is padded to make it comfortable; price, \$1.25.



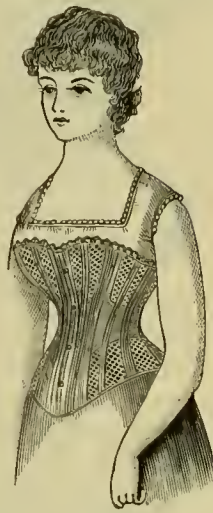
No. 60.—Misses' Corded Waists, for young girls from 12 to 15 years of age. To be worn instead of corset; made of English sateen, buttoned down the front; price, \$1.00.



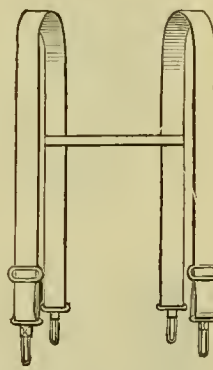
No. 64.—"Axiom" Hose Supporters. No. 1, for ladies, with waist-band, 30c.; No. 2, for ladies, 25c.; No. 3, for misses, 19c.; No. 4, for children, 19c.; No. 5, for children, 15c.



No. 68.—Hair-Cloth Bustle, of this or similar style; price, \$2.25.



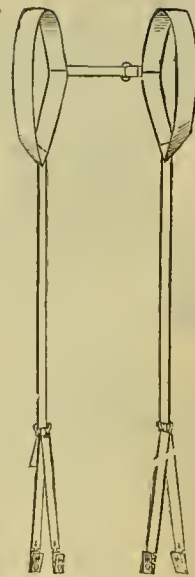
No. 61.—French Corset, of fine Coutil, steels on sides, low bust, suitable for riding; extremely comfortable for short ladies or young misses; price, \$2.00.



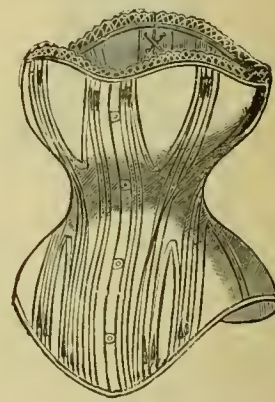
No. 65.—Ladies' Suspenders or Skirt Supporters, made adjustable; price, 25c.



No. 69.—Hair-Cloth Bustle, of this or similar style; price, \$1.25.



No. 62.—Shoulder-Brace Stocking Supporter; supports the stocking from the shoulder; price, 50c.



No. 66.—Sylvia Corset, strong, well boned, woven, extra long over stomach and hips; in drab and white; sizes, 19 to 36 inches; price, \$1.50.



No. 70.—"Sensible" Corset for Misses, made of jean, with cords instead of bones, and straps that cross over back of shoulders; sizes, 11 to 14 years; price, \$1.00.

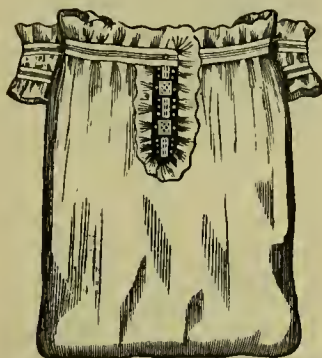


## LADIES' MUSLIN UNDERWEAR.

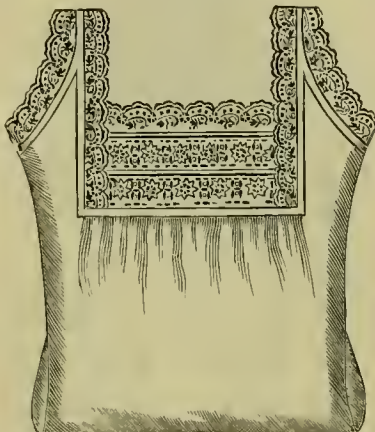
All of this underwear is made with gussets, hand-made buttonholes, pearl buttons, felled seams, and of good materials only. The side-seams, hems, and bands are finished on the lock-stitch machine. Particular attention is given to every detail.

### CHEMISES.

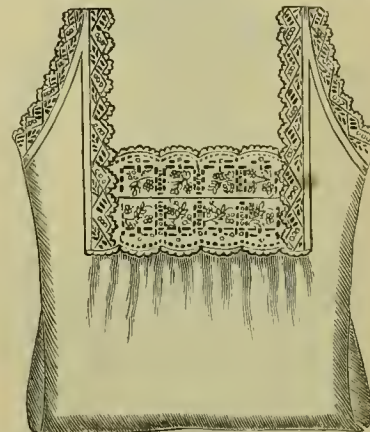
The following sizes are kept constantly in stock: 35, 38, 40, 42, 44, and 46-inch band. All 40 inches long, and of good width.



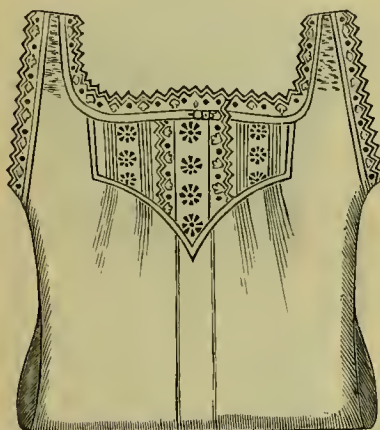
No. 1.—Chemise, made of "Fruit of the Loom" muslin; trimmed with cambric ruffle and embroidery; price, 50c.



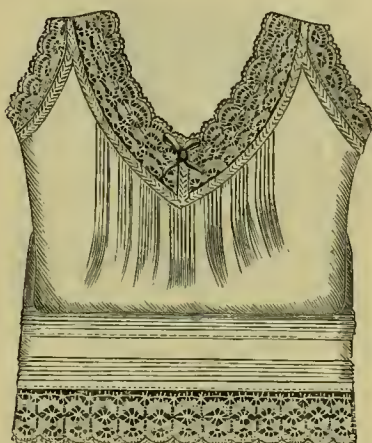
No. 4.—Chemise, with square neck, trimmed with two rows of fine embroidery on front; with fine edge on neck and sleeves; price, 95c.



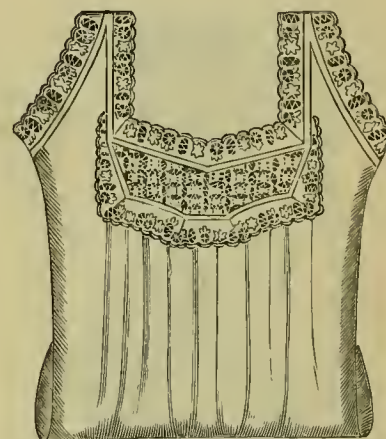
No. 7.—Chemise, of best muslin; the front trimmed with two rows of insertion on neck and sleeves, with fine edge; price, \$1.00.



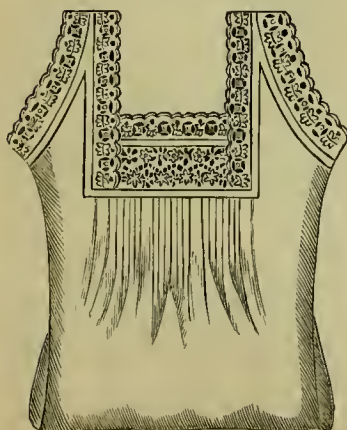
No. 2.—Chemise, front trimmed with three rows of insertion between tucks; with embroidery on neck and sleeves; price, 55c.



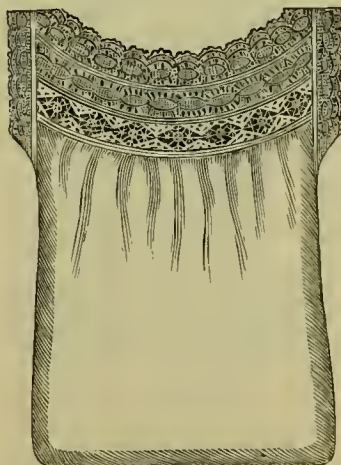
No. 5.—Chemise and Skirt combined; handsomely trimmed with fine Medicis lace; price, \$4.50.



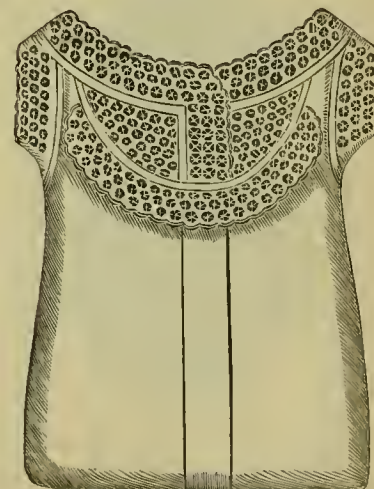
No. 8.—Chemise, Pompadour shape; with front of solid embroidery; and neck and sleeves trimmed with embroidery; price, \$1.25.



No. 3.—Chemise, Pompadour shape; front of tucks and insertion; fine embroidery on neck and sleeves; of good muslin; price, 75c.



No. 6.—Chemise and Skirt combined; trimmed with Medicis lace and embroidery; price, \$2.75.

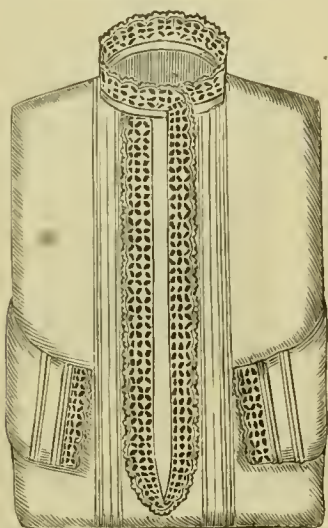


No. 9.—Chemise, handsomely trimmed with solid embroidered front, the edge on neck and sleeves to match; price, \$1.50.

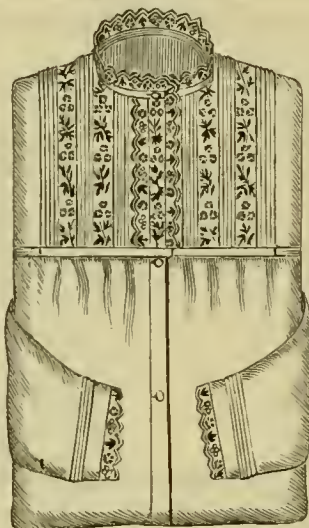


## LADIES' MUSLIN UNDERWEAR.

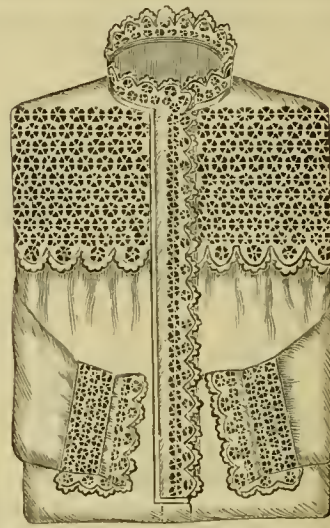
The following sizes of Ladies' Night Dresses are kept constantly in stock: Neck sizes, 14, 15, and 16 inches; length of front, 54 inches. All are of good width.



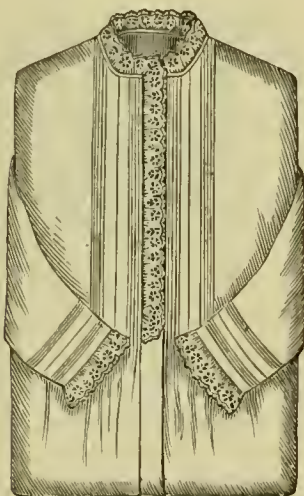
No. 10.—Ladies' Night Dress; with tucked front; trimmed either with cambric ruffle or Indian trimming; price, 75c.



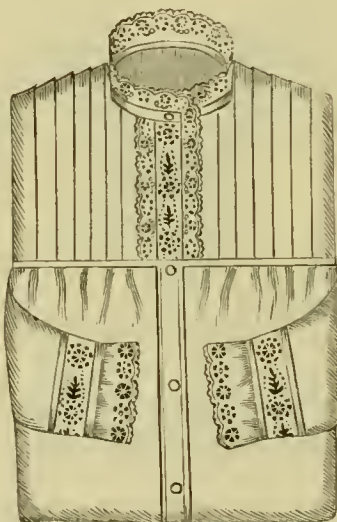
No. 13.—Ladies' Night Dress; Mother Hubbard style; the front trimmed with three rows of insertion and tucks; price, \$1.00.



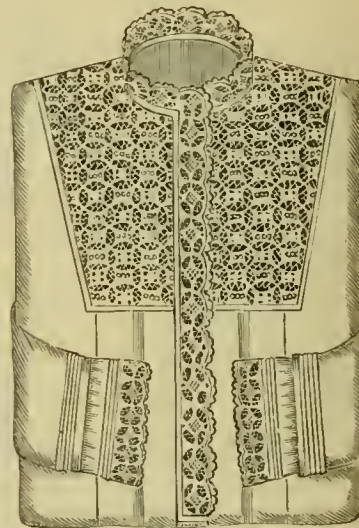
No. 16.—Ladies' Night Dress; made of best muslin; handsomely trimmed with solid embroidered front; Mother Hubbard style; price, \$1.50.



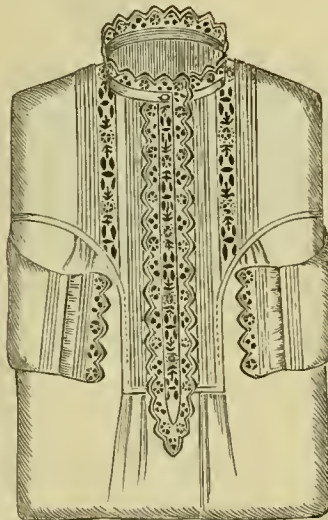
No. 11.—Ladies' Night Dress; made of good muslin; with tucked shirt front, and good embroidery on neck and sleeves; price, 98c.



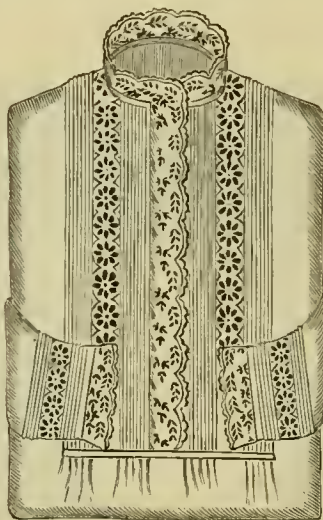
No. 14.—Ladies' Night Dress; Mother Hubbard style; made of "Fruit of the Loom" muslin; the front tucked handsomely and trimmed with fine embroidery; price, \$1.25.



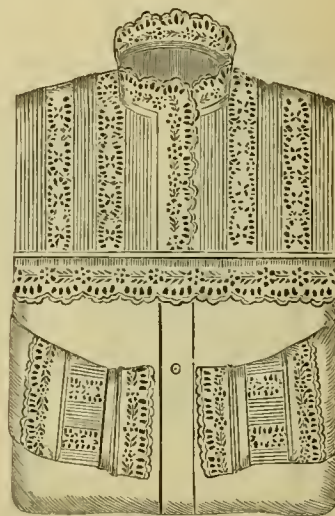
No. 17.—Ladies' Night Dress; fine muslin, with solid embroidered front, pleated back, and neck and sleeves trimmed to match; price, \$1.95.



No. 12.—Ladies' Night Dress; the front trimmed with two rows of insertion and tucks; with French sleeves; and the neck and sleeves trimmed with embroidery; price, \$1.00.



No. 15.—Ladies' Night Dress; shirt front, trimmed with fine insertion and tucks; with wide embroidery on the front, neck, and sleeves; price, \$1.25.



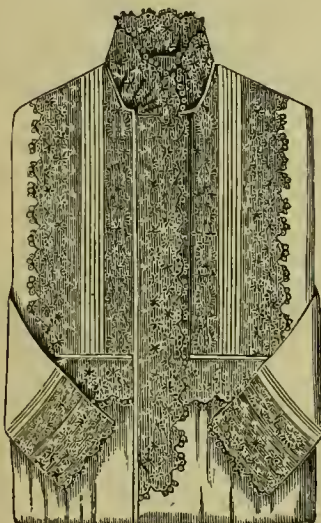
No. 18.—Ladies' Night Dress, Mother Hubbard front; with five rows of fine insertion, and tucks; the sleeves handsomely trimmed to match; price, \$2.00.



## LADIES' MUSLIN UNDERWEAR.



No. 19.—Ladies' Night Dress; with square front; trimmed with fine insertion and tucks; price, \$2.75. Also, Chemise and Drawers to match; price, for the full set, \$6.00.



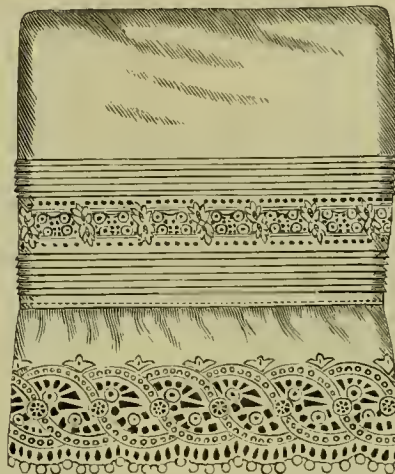
No. 20.—Ladies' Night Dress, handsomely trimmed with guipure embroidery; price, \$2.95.

## LADIES' DRAWERS.

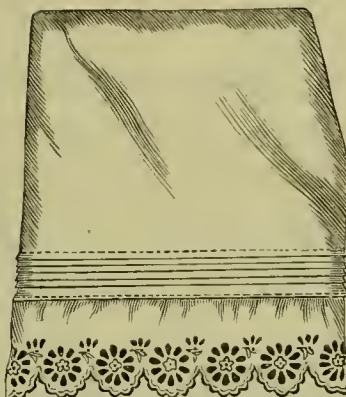
Lengths: 25, 27, 29, and 31 inches. The bands are large, with drawing-strings through.



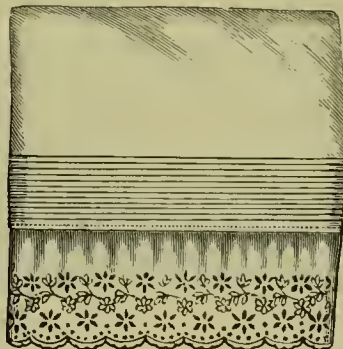
No. 21.—Ladies' Drawers; with deep embroidered ruffle, tucks, and insertion; price, \$1.25.



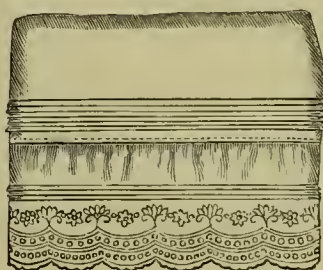
No. 22.—Ladies' Drawers; with ruffle of fine guipure lace; and embroidery insertion, and tucks; price, \$2.25.



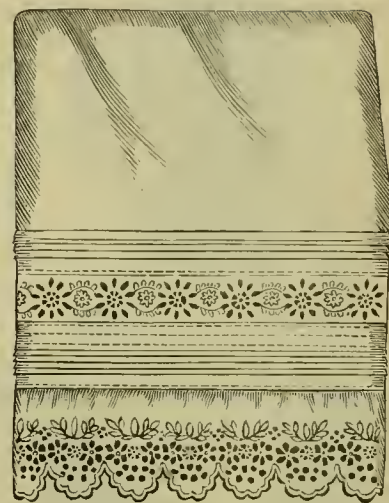
No. 23.—Ladies' Drawers; with embroidered ruffle, and cluster of tucks above; price, 60c.



No. 24.—Ladies' Drawers; with ruffle of fine embroidery, and cluster of twelve tucks; price, 75c.



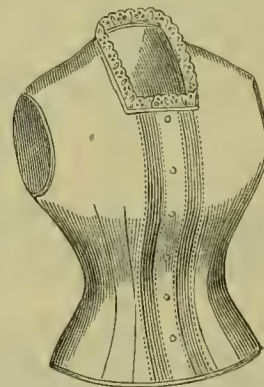
No. 25.—Ladies' Drawers, of good muslin; trimmed with tucked cambric ruffle and edge; price, 50c.



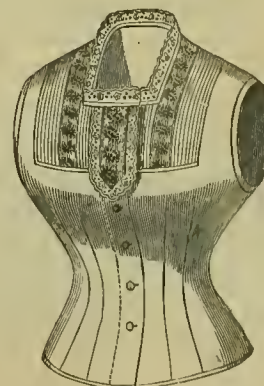
No. 26.—Ladies' Drawers; with ruffle of embroidery; and fine insertion between tucks; price, \$1.00.

## LADIES' CORSET COVERS.

We keep constantly on hand the following sizes: 23-inch waist and 36-inch bust; 25-inch waist and 38-inch bust; 28-inch waist and 40-inch bust; 30-inch waist and 42-inch bust.



No. 27.—Ladies' Corset Cover; made of muslin or cambric, with edge on neck; price, 50c.



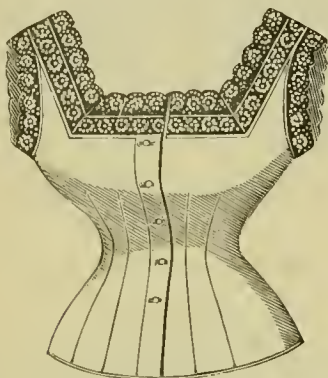
No. 28.—Ladies' Corset Cover; with front of tucks or insertion; price, \$1.00.



## LADIES' MUSLIN UNDERWEAR.



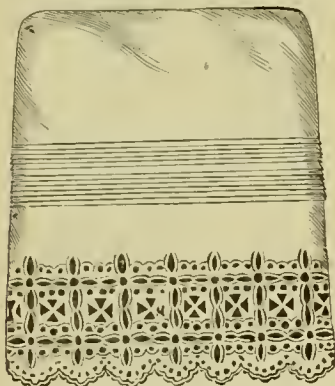
No. 29.—Ladies' Corset Cover; with front of solid embroidery; square neck in front; price, \$1.25.



No. 30.—Ladies' Corset Cover; with square neck; handsomely trimmed with embroidery; price, \$1.75.

## LADIES' WALKING SKIRTS.

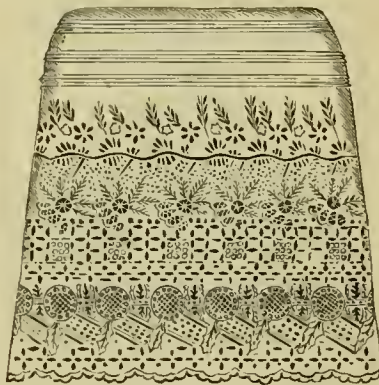
We keep the following sizes constantly on hand: 38, 40, and 42 inches; the same length back as front. All are warranted good shapes.



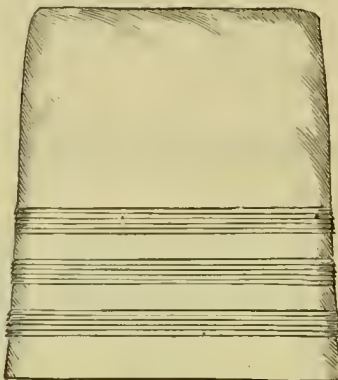
No. 31.—Ladies' Walking Skirt; with very fine ruffle of embroidery; narrow cambric ruffle; and cluster of French tucking; price, \$2.25.



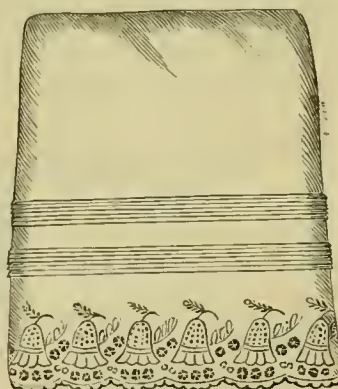
No. 32.—Ladies' Walking Skirt; with two rows of handsome lace insertion, and edge to match; price, \$2.75.



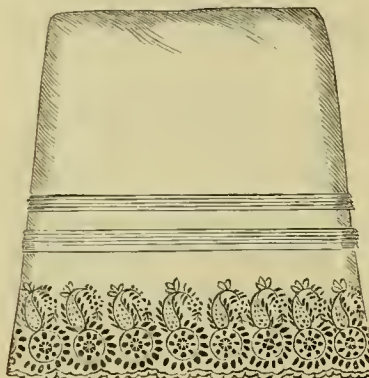
No. 33.—Ladies' Walking Skirt; with very deep embroidered ruffle and tucks; price, \$6.00.



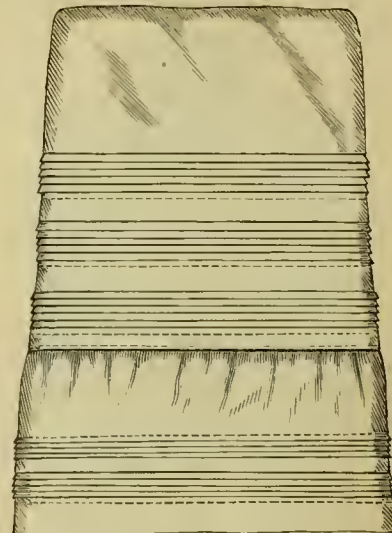
No. 34.—Ladies' Walking Skirt; with three clusters of five tucks; price, 60c.



No. 35.—Ladies' Walking Skirts; with ruffle of embroidery, and two clusters of tucks; price, \$1.25.



No. 36.—Ladies' Walking Skirt; with deep embroidered ruffle, and tucks above; price, \$1.75.



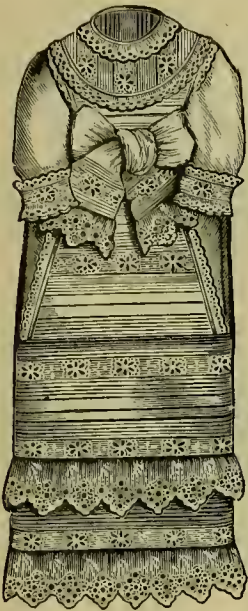
No. 37.—Ladies' Walking Skirt, of best muslin; made with French tucking, consisting of fifteen fine tucks and two large ones; and cambric ruffle with ten tucks; price, \$1.00.

## OTHER UNDERWEAR.

- Chemise, of good muslin, with Indian trimming; price, 42c.
- Chemise, of good muslin, with corded band; price, 42c.
- Chemise, with cambric ruffle and insertion; price, 50c.
- Chemise, with insertion and embroidered edge; price, 55c.
- Chemise, of good muslin, with embroidered edge; price, 65c.
- Chemise, of "Fruit of the Loom" muslin, insertion and tucks, and fine embroidery; price, 75c.
- Chemise, of "Pride of the West" muslin; with corded band; of extra length; price, 85c.
- Chemise, of "Pride of the West" muslin; extra length and width, with extra long sleeves; price, \$1.00.
- Chemise, Pompadour, and other new shapes, made of best muslin, and handsomely trimmed; prices, 75c., 88c., 95c., \$1.00, 1.25, 1.38, 1.50, 1.65, 1.75, 2.00, and up to \$6.00.
- Chemise and Skirt combined; prices, from \$1.50 to \$6.00.
- Chemise, of sacque-shape, hand embroidered; prices, 75c., \$1.00, and \$1.25.
- Drawers, with one cluster of tucks; price, 38c.
- Drawers, of best muslin, with cluster of French tucks; price, 50c.
- Drawers, with tucked cambric ruffle and cluster of tucks above; price, 50c.
- Drawers, with tucks and embroidered ruffle; price, 60c.
- Drawers, with insertion, tucks, and ruffles of embroidery; price, 85c.
- Drawers, with Torchon lace insertion and edge; price, 75c.
- Drawers, with insertion, and two ruffles of embroidery; price, 95c.
- Drawers, handsomely trimmed; prices, \$1.00, 1.15, 1.25, 1.50, 1.75, and up to \$4.00.
- Drawers, in extra sizes; prices, 62c., 88c., \$1.00, 1.25, and \$1.75.
- Drawers, closed, with buttons and buttonholes; prices, 50c., 65c., 75c., and up to \$2.00.
- Night Dress; tucked front, with cambric ruffle; price, 75c.
- Night Dress, of good muslin, with double back and front; trimmed with cambric ruffle; price, 80c.
- Night Dress, with tucked yoke, and embroidery on neck and sleeves; price, 88c.
- Night Dress, of heavy muslin; double front and back; with embroidered edge; price, \$1.00.
- Night Dress, of "Pride of the West" muslin; with tucked ruffle and pleated back; price, \$1.50.
- Night Dress; Mother Hubbard style; with tucked yoke and embroidered edge; price, \$1.



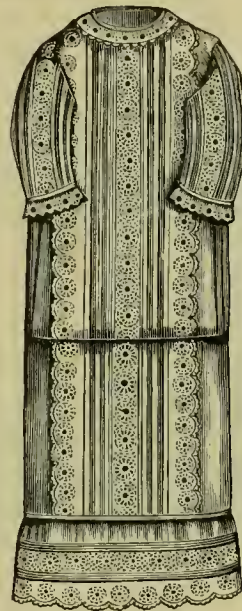
## INFANTS' WEAR.



No. 1.—Infant's Long Robe, of fine nainsook; with circular yoke; trimmed down the front with fine insertion and tucks; with two ruffles of embroidery; price, \$8.00.



No. 2.—Infant's Long Dress, in Mother Hubbard style; with yoke of embroidery, and finished with tucks and embroidered ruffle; price, \$3.75.



No. 3.—Infant's Robe; trimmed down front with insertion and tucks; and finished with ruffle to match; price, \$3.50.



No. 4.—Infant's Long Slip, of cambric; trimmed with insertion and embroidered ruffle; price, \$2.50.

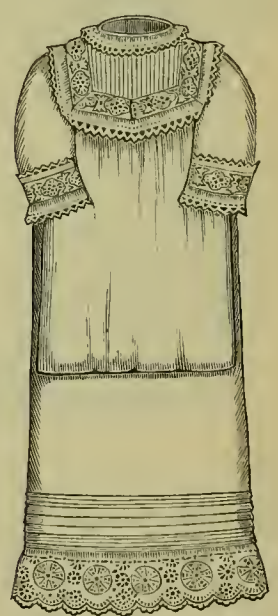


No. 5.—Infant's Long Dress, of fine nainsook, trimmed with fine embroidery; price, \$3.95.

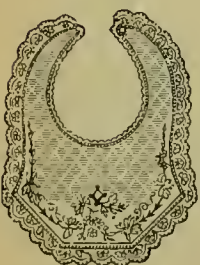


No. 6.—Infant's Long Cloak; made of merino, in white or drab; trimmed with quilted-satin hood; and finished with cord and tassel; price, \$4.75.

No. 7.—Infant's Short Mother Hubbard Cloak; of merino or basket cloth; and finished with satin, in cream, light blue, garnet, and light brown; price, \$4.25.



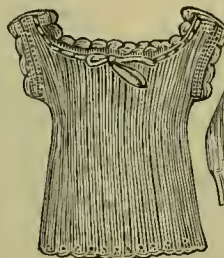
No. 8.—Infant's Long Dress; of nainsook, with Irish point lace embroidery; price, \$3.25.



No. 9.—Infant's Bib; price, 65c.



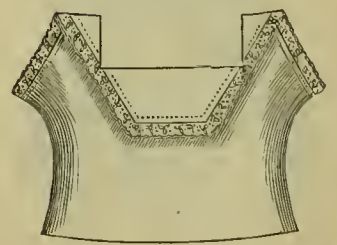
No. 10.—Infant's Bib; price, 20c.



No. 11.—Infant's Shirt, of Saxony wool, with low neck; price, 50c.



No. 12.—Infant's Shirt of Saxony wool, with high neck; price, 62c.



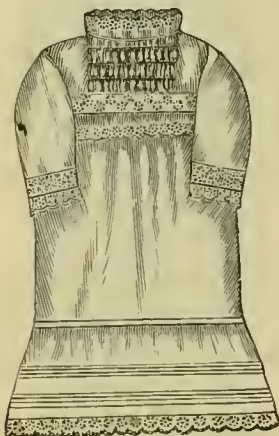
No. 13.—Infant's Linen Shirt; trimmed with embroidery; price, 55c.



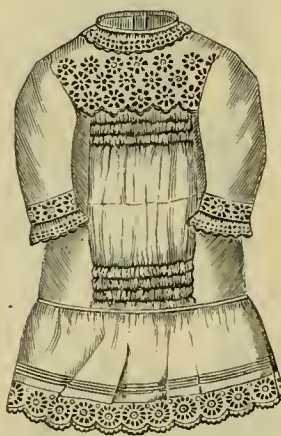
## INFANTS' WEAR.



No. 14.—Infant's Short Dress, with embroidered yoke, and ruffle of embroidery; price, \$3.75.



No. 15.—Infant's Short Dress, Mother Hubbard style; price, \$1.35.



No. 16.—Infant's Short Dress, Mother Hubbard style, with embroidered yoke; price, \$2.00.



No. 17.—Infant's Short Dress, with yoke of tucks and insertion, and ruffle of embroidery; price, \$2.62.



No. 18.—Infant's Short Dress, Mother Hubbard style; with yoke and sleeves of fine embroidery; finished with tucks and embroidered ruffle; price, \$3.75.



No. 19.—Infant's Silk Socks; hand-knit; price, 75c.



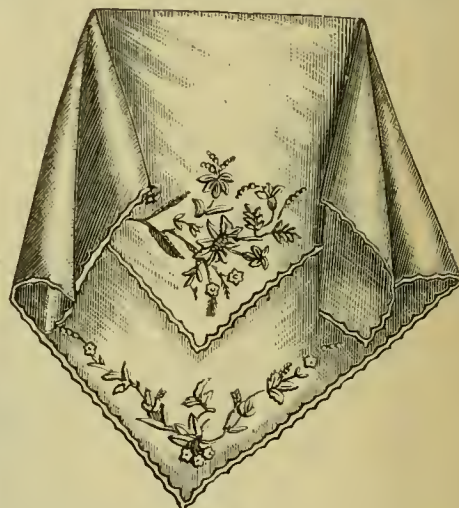
No. 20.—Infant's Hand-knit Socks; price, 62c.



No. 21.—Infant's Crochet Socks; price, 35c.



No. 22.—Infant's Hand-knit Socks; price, 50c.



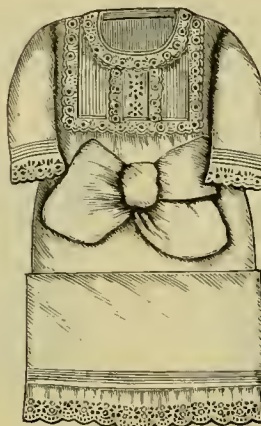
No. 23.—Infant's Shawl, handsomely embroidered by hand; price, \$3.75.



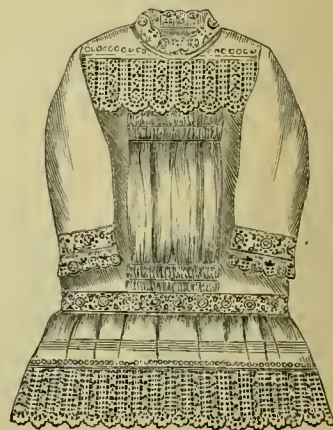
No. 24.—Infant's Short Dress, Kate Greenaway Style, of fine nainsook, yoke and sleeves of fine embroidery; the skirt is trimmed to match; price, \$4.50.



No. 25.—Infant's Short Dress, with embroidered yoke and ruffles of embroidery and five deep tucks; price, \$3.00.



No. 26.—Infant's Long Slip, of cambric, with tucked yoke and embroidered ruffle; price, \$1.25.



No. 27.—Infant's Short Dress, Mother Hubbard style; trimmed with handsome embroidery; price, \$2.95.

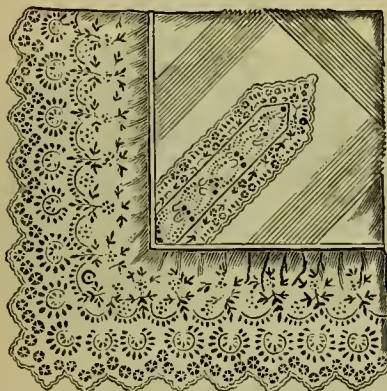


## INFANTS' WEAR.

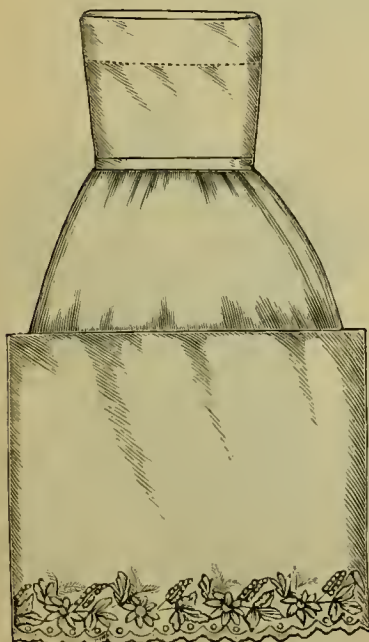


No. 28.—Infant's Long Skirt, made of nainsook; handsomely trimmed with insertion and embroidered ruffle; price, \$3.75.

No. 29.—Infant's Short Dress, with three rows of insertion down front, and embroidered ruffle; price, \$1.25.



No. 30.—Pillow Shams, handsomely trimmed in centre with diagonal tucking and insertion; with fine embroidered ruffle; price, \$6.00.



No. 31.—Infant's Fine Hand-embroidered Skirt; price, \$4.50.

## BLACK LACES.

Our stock of laces is constantly changing, and the pattern desired may all be sold by the time an order reaches us, but we will, however, in all cases, send the nearest in stock to the one desired, unless otherwise advised.



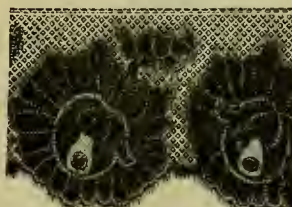
No. 1.—Spanish Lace;  $3\frac{1}{2}$  in. wide; price, 40c. per yard.



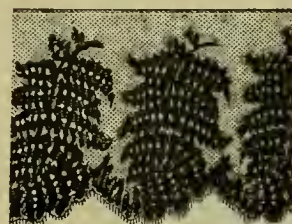
No. 4.—Spanish Lace;  $3\frac{1}{2}$  in. wide; price, 28c. per yard.



No. 7.—Spanish Guipure;  $3\frac{1}{2}$  in. wide; price, 40c. per yard.



No. 10.—Soutache Lace;  $3\frac{1}{2}$  in. wide; price, 55c. per yard.



No. 13.—Spanish Lace;  $4\frac{1}{2}$  in. wide; price 60c. per yard.



No. 16.—Soutache Lace; 6 in. wide; price, \$2.25 per yard.



No. 2.—Vichy Lace;  $3\frac{1}{2}$  in. wide; price, 50c. per yard.



No. 5.—Soutache Lace; 3 in. wide; price, 40c. per yard.



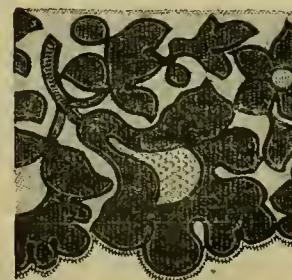
No. 8.—Spanish Lace;  $3\frac{1}{2}$  in. wide; price 35c. per yard.



No. 11.—Spanish Lace;  $3\frac{1}{2}$  in. wide; price, 90c. per yard.



No. 14.—Spanish Guipure;  $4\frac{3}{4}$  in. wide; price, 75c. per yard.



No. 17.—Vichy Lace;  $4\frac{1}{2}$  in. wide; price, \$1.20 per yard.



No. 3.—Spanish Guipure;  $4\frac{1}{2}$  in. wide; price, 90c. per yard.



No. 6.—Spanish Guipure Lace;  $3\frac{1}{2}$  in. wide; price, 85c. per yard.



No. 9.—Spanish Lace; 4 in. wide; price, 50c. per yard.



No. 12.—Spanish Lace;  $4\frac{1}{2}$  in. wide; price, 35c. per yard.

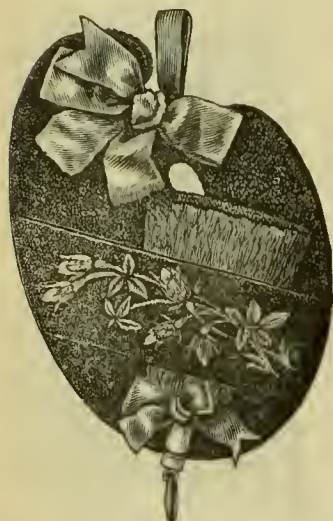
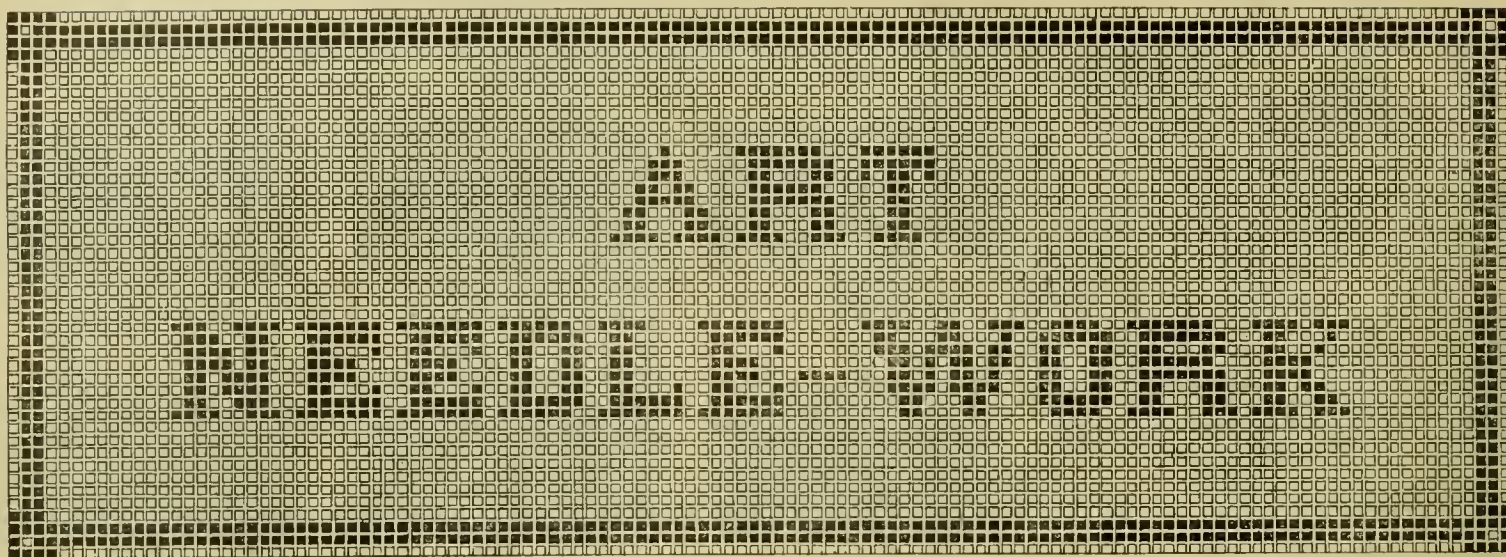


No. 15.—Spanish Lace; 4 in. wide; price, 40c. per yard.



No. 16.—Spanish Lace; 5 in. wide; price, 75c. per yard.





No. 1.—Whisk-holder Palette of garnet plush, with rose-buds of satin ribbon and leaves of arrasene; price, \$6.00.



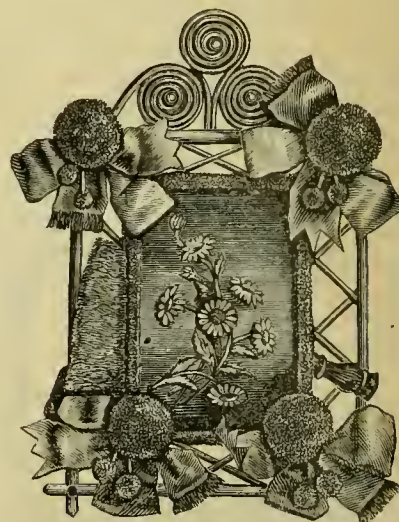
No. 2.—Catch-all Cornucopia, of white straw, with trimmings of cardinal plush and satin; price, \$3.75.



No. 3.—Commenced Scarf Table Cover, of olive felt. The materials required to finish are crewel and silk, the flowers being worked in crewel stitch, and the figures in etching stitch. It is finished with bands of olive plush and thistles of crewels and tinsel. Size, 54 x 27 inches; price, \$9.50.



No. 4.—Hand Basket, of bronze straw, trimmings of gendarme blue, design of plush acorns and oak leaves, in French applique embroidery; the bag is of satin, with pompons; price, \$5.00.



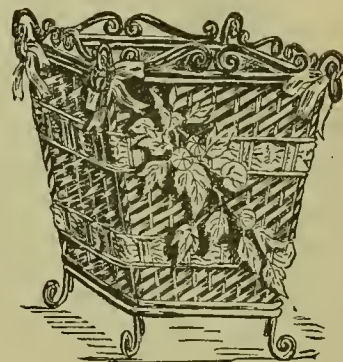
No. 5.—Whisk-holder, with bamboo frame, trimmed with cardinal satin; design of daisies embroidered with silk in natural shades; finished with trimmings of satin ribbon bows and pompons; price, \$5.50.



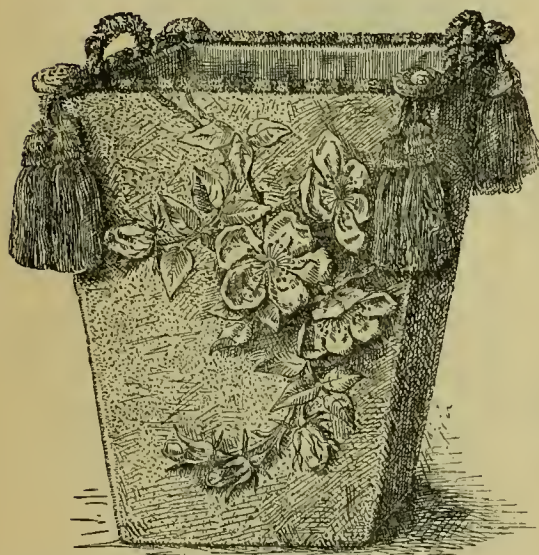
## ART NEEDLEWORK.



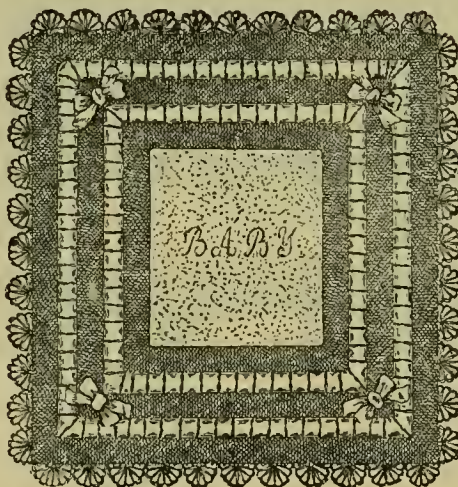
No. 6.—Blue Satin Tidy, with golden rod and sumac embroidered in tufted stitch, leaves of silk worked in crewels tufted with silk of lighter shade, finished with bands of garnet plush and silk tassels. Size, 18 x 27 inches; price, \$13.00.



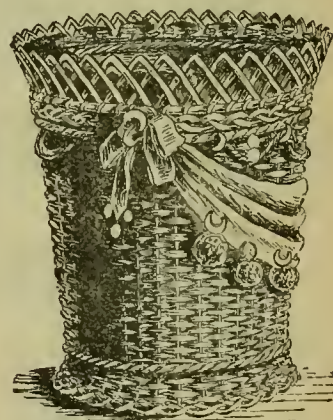
No. 7.—Scrap Basket, of white wicker-work and black mountings, trimmed with leaves and fruit in velvet; price, \$7.50.



No. 8.—Scrap Basket, of gendarme-blue plush, with plush flowers, leaves embroidered in chenille; finished with plush trimmings and silk tassels; price, \$15.00.



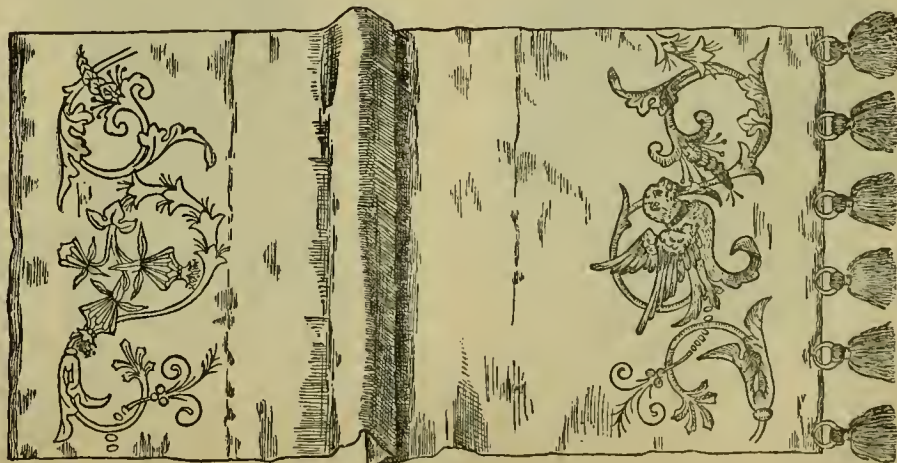
No. 9.—Hand-knit Afghan; with plain blue border in star stitch, with two rows of satin ribbon all around; tufted centre of white, with word *baby* in white; price, \$9.00.



No. 10.—Scrap Basket, of gilded wicker, trimmed with garnet plush, olive and blue cord, gilt crescents and coins, garnet, blue, and olive plush balls, bows of olive and garnet satin ribbon; price, \$9.00.



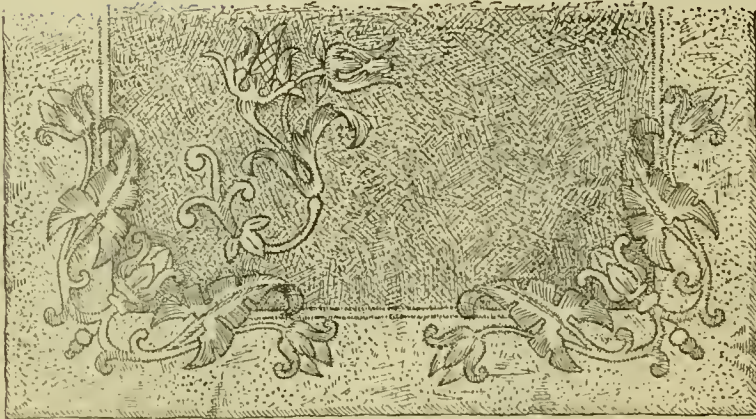
No. 11.—Shopping Basket, of plush trimmed with satin ribbon and gilt crescents, lined with cashmere; price, \$3.00.



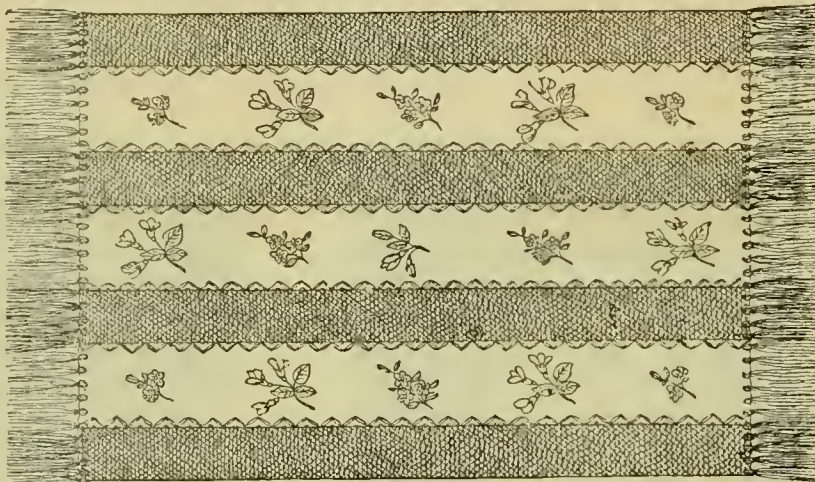
No. 12.—Blue Satin Scarf Table Cover, design embroidered with silk in satin stitch; finished with gilt crescent, and tassels made of crewel and silk; price, \$12.00.



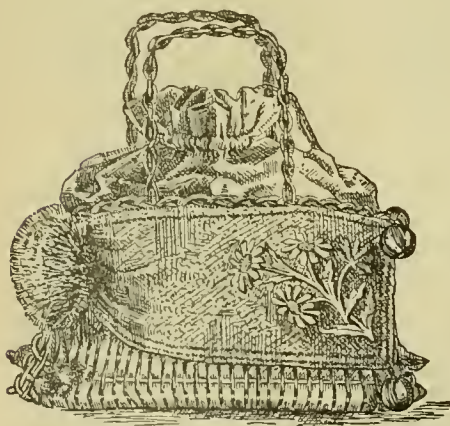
## ART NEEDLEWORK.



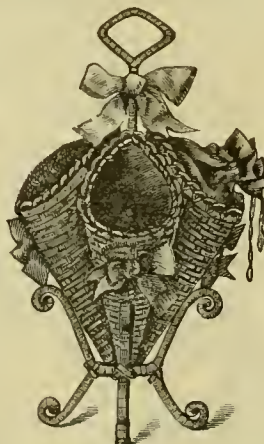
No. 13.—Commenced Table Cover of garnet plush, with border of old-gold plush. Design in satin applique, embroidered with arrasene and tinsel. price, with material to finish, \$15.00.



No. 14.—Child's Carriage Afghan, with four stripes of plain blue zephyr and three stripes of white, hand-knitted of all-wool zephyr. Rose buds and forget-me-nots in cross-stitch of blue silk; finished with zephyr fringe to match stripes; price, \$10.00.



No. 15.—Hand Basket of bronzed straw, trimmed with plush, design of daisies in French applique embroidery; garnet and old-gold satin bag finished with tinsel and pompons; \$6.50.



No. 16.—Hair-pin Basket, made of white straw; with handsome cardinal trimmings; price, \$2.75.

## ART NEEDLEWORK MATERIALS.

Zephyrs: Black and white, 9c. a lap, 18c. per ounce, full weight, \$1.44 for 16 laps, \$2.88 per pound, full weight. Colors, 10c. a lap, 20c. per ounce, \$3.00 per pound, full weight. Germantown wool, 12c. per ounce, \$1.85 per pound; all colors, same price.

Yarns: Cashmere, 25c. per hank. \$1.90 per pound, all colors. Spanish knitting, 25c. per hank, \$1.50 per pound. Common Stocking, 18c. per hank, \$1.40 per pound. Saxony, black and white, 9c. a lap, 18c. an ounce, \$2.88 per pound, full weight; colors, 10c. a lap, 20c. an ounce, \$3.00 per pound, full weight.

Shetland Wool, 11c. a lap, \$1.50 per pound of 12 ounces; colors, 12c. a lap, \$1.75 per pound.

Shetland Floss, 11c. an ounce, \$1.75, per pound, all colors, 12 oz to the pound.

Heminway Silks, 40c. a ball. Embroidery, 2c. a skein, 87½c. per ounce. Floss, 5c. a skein, 90c. an ounce. Shaded silk, 3c. per skein.

Purse twist, 40c. a spool.

Embroidery Silk, on spools, ⅛ ounce, 12c., ¼ ounce, 20c., ½ ounce, 40c., and 1 ounce, 80c.

Embroidery Chenille, 5c. a skein, 50c. per dozen.

Arrasene Silk, 7c. per skein, 75c. per dozen.

Worsted, 5c. per skein, 50c. per dozen.

Silk-Finished Linen Floss, 5c. per skein, 50c. per dozen.

Crewel Silk, 5c. per skein.

Tinsel, 4c. per yard, 25c. per ball.

Tinsel Horse-Chestnuts and Acorns, used for applique, 20c. each.

Silk flowers and figures for applique, from 6c. to \$3.50 each.

JAVA CANVAS.—White Cotton, 18 inches wide, at 18c. per yard; 23 inches, at 40c., 27 inches at 45c., and 36 inches, at 60c. Linen, 18 inches wide, at 50c. per yard. Colored linen, 18 inches wide, at 50c. per yard. Colored cotton, 18 inches wide, at 25c. per yard. Red and blue, 18 inches wide, at 50c. per yard. All wool, 18 inches wide, at 75c. per yard.

HONEYCOMB CANVAS.—White, 18 inches wide, at 40c. per yard, 23 inches at 45c., 27 inches at 50c. Colored, 18 inches wide, at 30c. per yard.

AIDA CANVAS.—White, 18 inches wide, at 40c. per yard. Linen, 18 inches wide, at 40c. per yard, 23 inches at 65c., 36 inches at 85c. Panama, 18 inches wide, at 60c. per yard.

Burlap, 18 inches wide, at 25c. per yard, 27 inches at 32c. and 55c. Aida Burlap, 27 inches wide, at 75c. per yard.

Momie Cloth, 18 inches wide, 50c. per yard, 23 inches, 65c., 27 inches, 75c., 36 inches, \$1.00, and 54 inches, \$1.75.

Peru Cloth, 18 inches, 50c. per yard.

Satine, all colors, 50 inches wide, all wool, \$3.50 per yard; cotton, \$2.50 per yard.

Plush, 24 inches wide, \$3.25 per yard; plush band, 13 inches, \$1.75, 9 inches, \$1.45, 6 inches, \$1.15, 5 inches, 95c., 4 inches, 89c. Cut any width; prices according to width.

Cords, silk, from 3c. to 18c. per yard, chenille, from 10c. to 25c. per yard, heavy chenille, from 6c. to 30c. per yard.

Tassels, silk, from 10c. to 25c. per pair, silk sofa pillow, 75c. per pair, chenille, 9c. each, crewel 22c. per dozen, crescent, 45c. per dozen.

Cord and Tassel, for sofa pillow, \$2.50 per set.

Ornaments: Silk acorns, small size, 50c., large size, \$1.00 per dozen. Plush balls, small size, 35c., medium, 50c., large, \$1.00 per dozen; large double plush balls, \$1.50 per dozen; Thistles, \$1.25 per dozen.

Baskets: Work, 25c. to \$3.50; scrap, 25c. to \$5.00; wall, 50c. to \$2.00; shopping, 35c. to 85c.; hairpin, 8c. to 75c.; knitting, 37c. to 75c.; cap, 75c. to \$1.50; and lunch, 25c. to \$1.50; whisk-holders, 5c. to 35c.; bamboo frames, 90c. to \$1.25; paper-rack frames, \$2.00; whisk-holder and towel-rack combined, \$2.50.

Trimmed Baskets: Work, \$2.50 to \$10.00; scrap, \$2.25 to \$18.00; shopping, \$1.00 to \$5.75, wall, \$1.25 to \$5.00; and hairpin, 75c. to \$2.75.

Tapestry: Screens, \$2.50 to \$10.00; sofa cushions, 90c. to \$12.00; slippers, 75c. to \$7.50; towel-racks, 75c. to \$5.00; pin cushions, 25c. to \$2.50; brackets, \$1.00 to \$4.00, slipper cases.

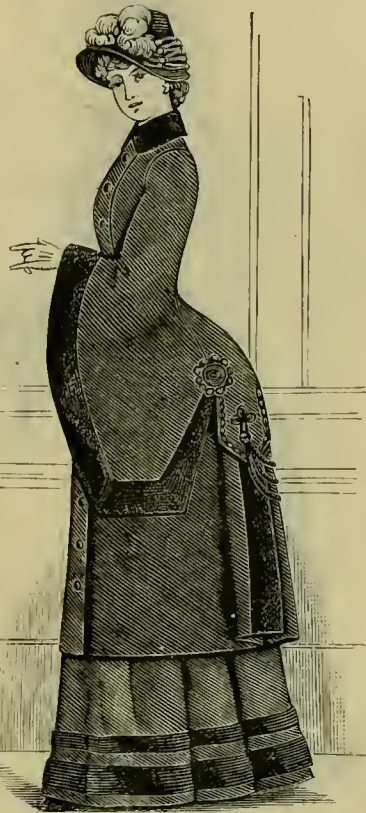
We desire to call attention to our Art Needlework Department, which is most thoroughly equipped throughout. A large and varied assortment of embroidery designs is kept constantly on hand, from which selections can be made. Or, if something different is desired, we are prepared with the necessary skill and intelligence to produce just the design wanted. We are prepared to stamp designs for embroidery on all kinds of material. Also, to mark with indelible ink on linen or other white fabrics.



## LADIES' FALL AND WINTER WRAPS.



No. 1.—Imported double-breasted dolman of German beaver cloth; astrakhan on collar and sleeves, and cord at back; 52 inches long; sizes, 32 to 44 inches, bust measure; price, \$13.



No. 2.—Imported double-breasted dolman of German beaver cloth; astrakhan on collar and sleeves, and two bands of same on pleats; 52 inches long; sizes, 32 to 44 inches, bust measure; price, \$16.00.



No. 3.—Imported double-breasted dolman of German beaver cloth; astrakhan on collar, sleeves and wide band of same around skirt; 52 inches long; sizes, 32 to 44 inches, bust measure; price, \$18.00.



No. 4.—Imported double-breasted dolman of German beaver cloth; astrakhan collar and band of same on sleeves and around skirt; 52 inches long; sizes, 32 to 44 inches, bust measure; price, \$20.00.



No. 5.—Imported double-breasted dolman of German beaver cloth; astrakhan collar and band of same on sleeves and row of same in box pleat; 52 inches long; sizes, 32 to 44 inches, bust measure; price, \$24.00.



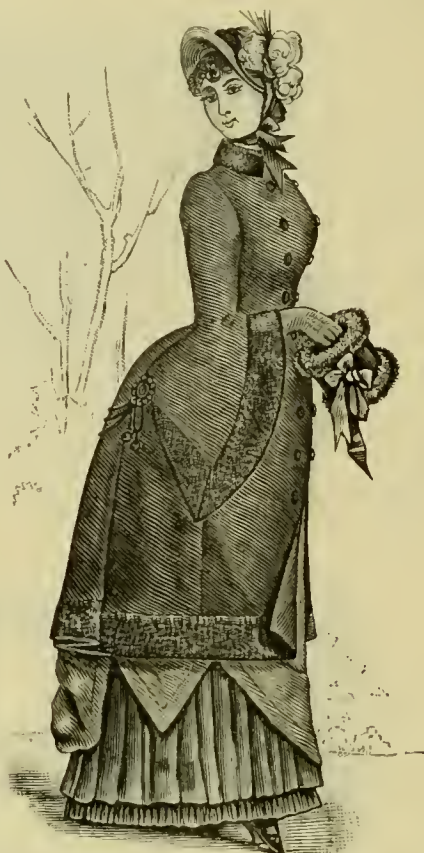
No. 6.—Imported double-breasted dolman of German beaver cloth; astrakhan collar and band of same around skirt; row of passementeries on pleats; 52 inches long; sizes, 32 to 44 inches; price, \$25.00.



## LADIES' FALL AND WINTER WRAPS.



No. 7.—Imported Double-breasted Dolman, of German black Beaver cloth; trimmed with Russian hare on collar, sleeve, skirt, and up the back; length, 52 inches. Sizes, 32 to 44 inches, bust measure; price, \$20.00.



No. 8.—Imported Double-breasted Dolman, of German black Beaver cloth; trimmed with Russian hare on collar, sleeves and around skirt; length, 52 inches. Sizes, 32 to 44 inches, bust measure; price, \$20.



No. 9.—Imported Double-breasted Dolman, of German black Beaver cloth, trimmed with astrakhan on collar and sleeves; length, 52 inches. Sizes, 32 to 44 inches; price, \$12.



No. 10.—Plush Dolman, lined with quilted satin, length, 54 inches. Sizes, 32 to 44 inches, bust measure; prices, \$50 to \$130.



No. 11.—Dolman of Brocaded Satin, in shell pattern; trimmed with Russian hare on collar, sleeves, and skirt; length, 54 inches. Sizes, 32 to 44 inches, bust measure; prices, \$130 to \$175.



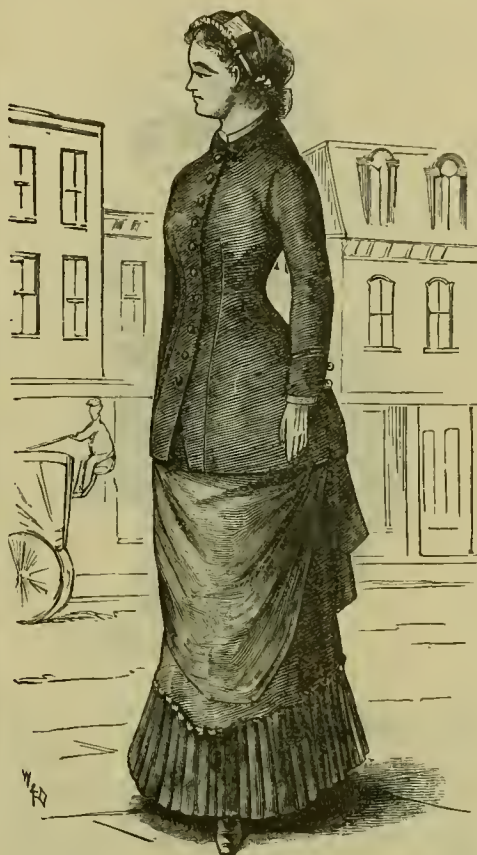
No. 12.—Wrap of Black Damasse Plush, lined with quilted silk or satin, length, 54 inches. Sizes, 32 to 44 inches, bust measure; price, \$65.



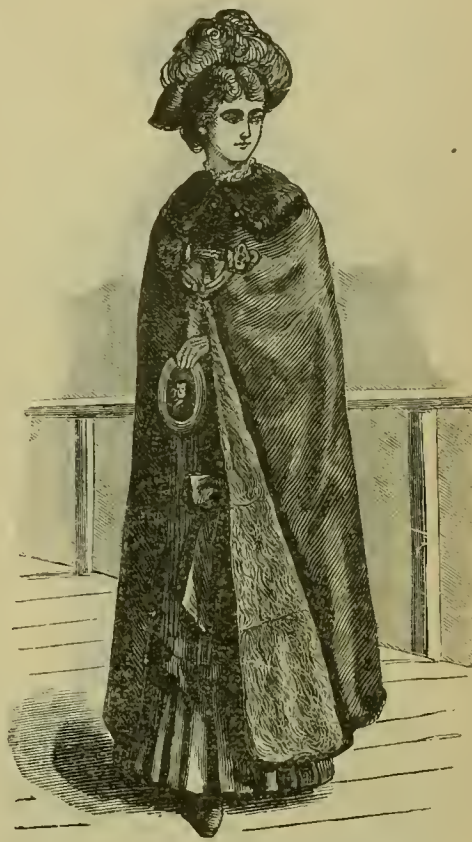
## LADIES' FALL AND WINTER WRAPS.



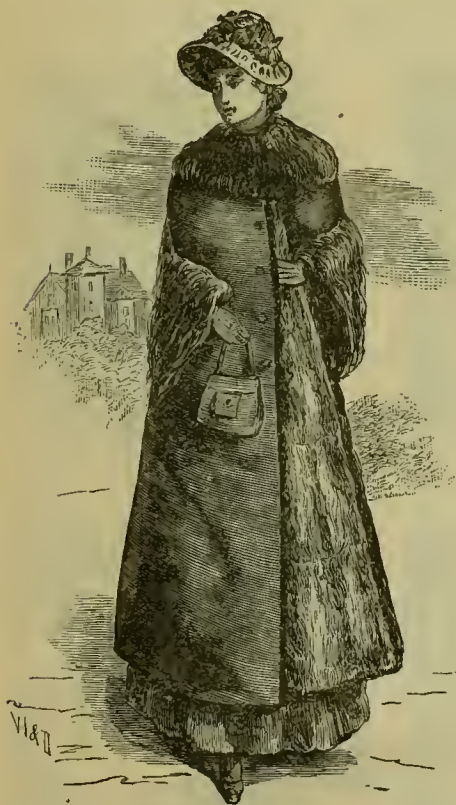
No. 13.—Cloth coat, single breasted, of Berlin beaver; collar, cuffs, and pockets trimmed with astrakhan; price, \$12.00



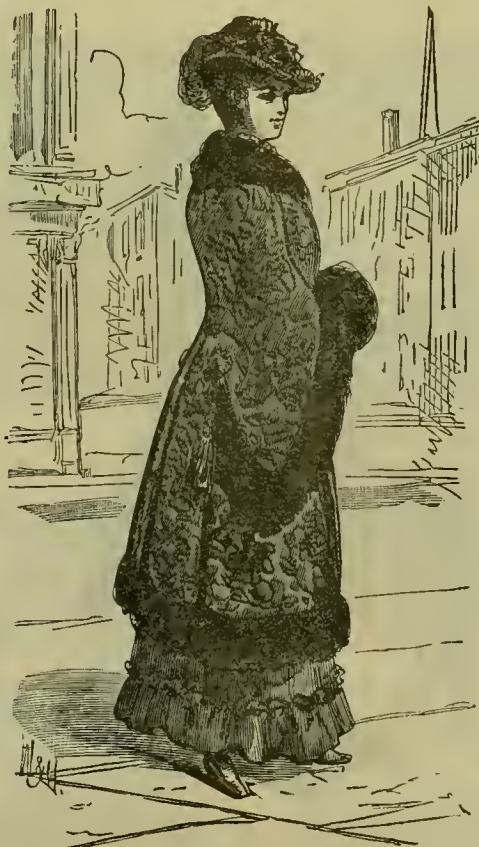
No. 14.—Imported stockinette cloth coat, single breasted and tight fitting; price, \$12.00.



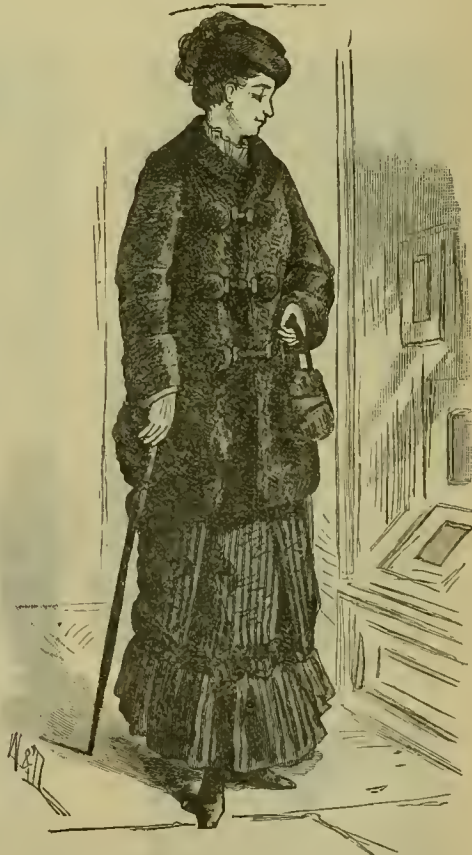
No. 15.—Circular of satin Merveilleux, quilted lining, with black Russian fur collar; price, \$17.00.



No. 16.—Fur-lined wrap of Satin de Lyon, Rhadames or Merveilleux, lined with Siberian squirrel, and trimmed on collar and sleeves with black Russian hare, plain or pointed; prices, \$65.00 to \$95.00.



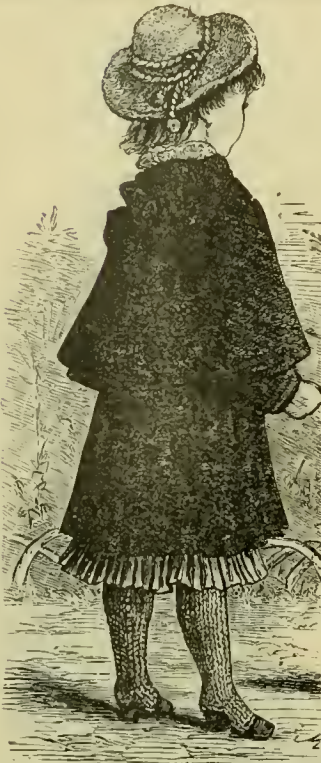
No. 17.—Wrap of brocaded satin; trimmed on collar, sleeves, and skirt with black Russian hare, plain or silver pointed; price, \$45.00



No. 18.—Alaska Seal sacque, London'dyed, lined with quilted satin, in 36 to 47-inch lengths; prices, \$1.25 to \$2.75.



## MISSES' AND CHILDREN'S COATS.



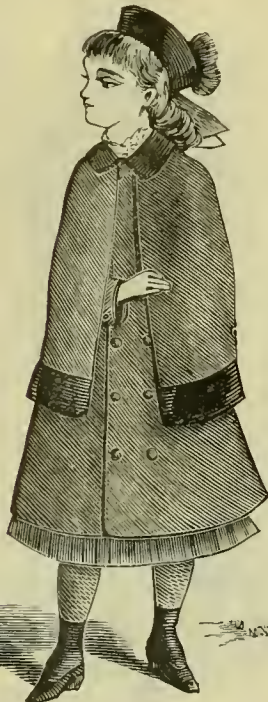
No. 1.—Brown mixed cloth, Havelock, with fancy hood-shaped collar, pleated back, with insertions of brown velvet: fancy cord ornaments; prices, 4 years, \$10.50; 6 years, \$11.00; 8 years, \$11.50; 10 years, \$12.00; 12 years, \$12.50; 14 years, \$13.00; and 16 years, \$13.50.



No. 2.—Plum and gold mixed cloth, Havelock, with plush trimming to match; prices, 4 years, \$9.00; 6 years, \$9.50; 8 years, \$10.00; 10 years, \$10.50; 12 years, \$11.00; 14 years, \$11.50; and 16 years, \$12.00.



No. 3.—Twilled beaver cloth, Havelock, comes in three colors, brown, blue, and myrtle green. Ornamented with soutache braid and cord, with alternate tabs of velvet and cloth at the back; prices, 8 years, \$14.00; 10 years, \$14.75; 12 years, \$15.50; 14 years, \$16.25; and 16 years, \$17.00.



No. 4.—Small check in light tan color, with mixed plush trimmings; prices, 4 years, \$7.00; 6 years, \$7.50; 8 years, \$8.00; 10 years, \$8.50; 12 years, \$9.00; 14 years, \$9.50; and 16 years, \$10.00.



No. 5.—Plaid cloth, Havelock, tan and blue, with plush to match; handsome cordelier at the back; prices, 8 years, \$11.50; 10 years, \$12.00; 12 years, \$12.50; 14 years, \$13.00; and 16 years, \$13.50.



No. 6.—Small plaid, with mixed plush collar and cuffs, cape edged with cord; cord ornament at the back; prices, 8 years, \$10.00; 10 years, \$10.50; 12 years, \$11.00; 14 years, \$11.50; and 16 years, \$12.00.



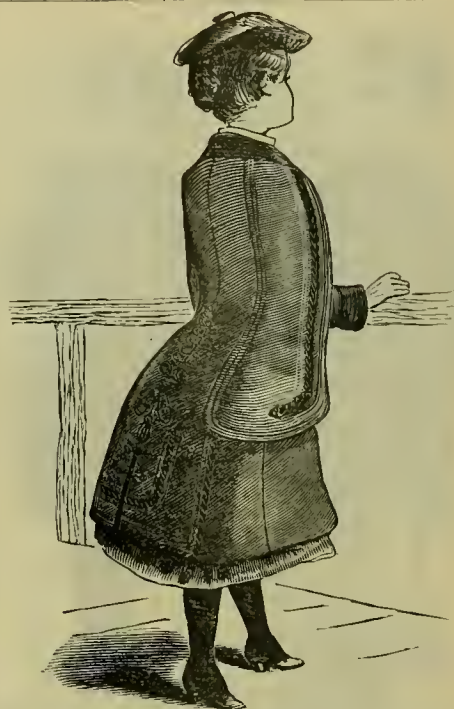
# MISSSES' AND CHILDREN'S COATS.



No. 7.—Twilled beaver cloth, in three colors, myrtle green, brown, and blue. Trimmed in astrakhan to match color of cloth; with ornament of passementerie at the back; prices, 8 years, \$13.00; 10 years, \$13.75; 12 years, \$14.50; 14 years, \$15.25; and 16 years, \$16.00.



No. 8.—Brown mixed cloth, with collar and cuffs of brown astrakhan; prices, 4 years, \$6.00; 8 years, \$6.50; 10 years, \$7.00; 12 years, \$7.50; 14 years, \$8.00; and 16 years, \$8.50.



No. 9.—Illuminated cloth, Havelock, with heavy trimmings of plaid plush in two shades of brown, very stylish; prices, 4 years, \$11.00; 6 years, \$11.50; 8 years, \$12.00; 10 years, \$12.50; 12 years, \$13.00; 14 years, \$13.50; and years, \$14.00.

## PIANO, ORGAN, AND TABLE COVERS.

The embroidery on the covers, illustrated below, is done with gold-colore 'ilk on maroon, burgundy, garnet, cinnamon, and green grounds. All the embroidery patterns represented are on covers 2x3 yards; the weight of the cloth advances from medium to heavy, as the price increases.

We have an almost endless variety of other kinds of piano, organ, and table covers; in jute, raw silk, and cloth. Descriptions and prices of these will be sent when written for.



No. 1.—This pattern, in gold silk embroidery, on cover of good quality cloth; any color, \$10.00.



No. 3.—This pattern, in gold silk embroidery, on cover of good quality cloth; any color, \$6.50.



No. 5.—This pattern, in gold silk embroidery, on cover of good quality cloth; any color, \$8.00.



No. 7.—This pattern, in gold silk embroidery, on cover of good quality cloth; any color, \$9.00.



No. 2.—This pattern, in gold silk embroidery, on cover of good quality cloth; any color, \$9.50.



No. 4.—This pattern, in gold silk embroidery, on cover of good quality cloth; any color, \$4.50.



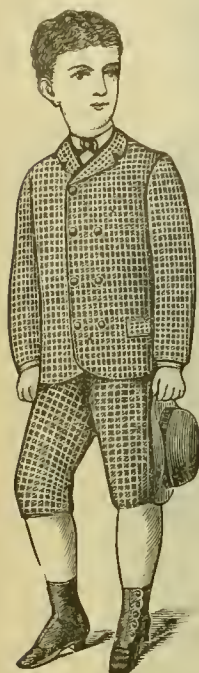
No. 6.—This pattern, in gold silk embroidery, on cover of good quality cloth; any color, \$9.50.



No. 8.—This pattern, in gold silk embroidery, on cover of good quality cloth; any color, \$6.00.



## BOYS' CLOTHING.



No. 1.—The "Alroy" suit, made of gray twilled cassimere at \$4.50, and blue or green mixtures at \$5.50; sizes, 4 to 10 years.



No. 2.—The "Silver King," made double breasted with plush collar and cuffs, and side pockets, in all colors and sizes from 2 to 7 years, prices, \$7.50 to \$10.00.



No. 3.—The "Argyle" a stylish and dressy garment, trimmed with astrakhan, and comes in light colors price, \$11.50.

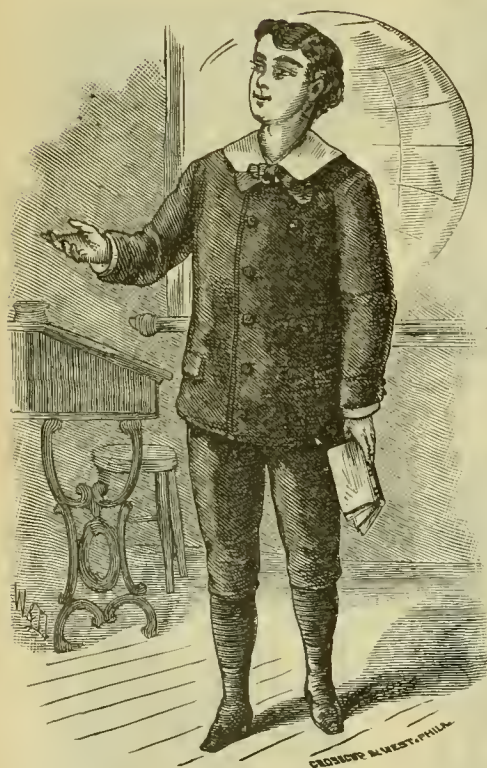
No. 4.—The "Racket," cut single breasted made in dark mixed suitings and grayish mixtures; price, \$5 and upwards; sizes, 2 to 8 years.



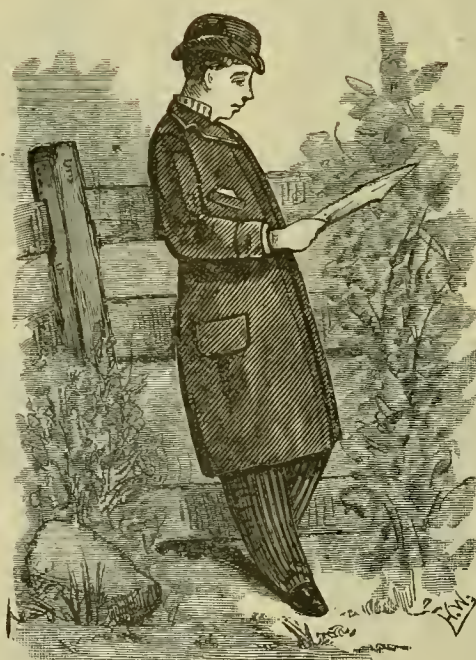
No. 5.—The "Fedora" two piece suit, jacket pleated back and front with yoke; in blue and green twilled cheviot and fancy mixtures; sizes, 2 to 5 years; prices, \$6.85 to \$9.00.



No. 6.—The "Broadway," very stylish and youthful; sizes, 3 to 7 years, cut double breasted; pleated back and front. In blue and green cheviot, \$5.50. Mixed cassimere, \$5.50 and \$6.75. Imported green and blue tricot, \$9.50.



No. 7.—The "Athletic," sizes 5 to 9 years, double breasted and closed at neck; sizes, 9 to 13 years; made with open roll. Made in cassimeres and cloths; prices, \$3.50 to \$10.00.



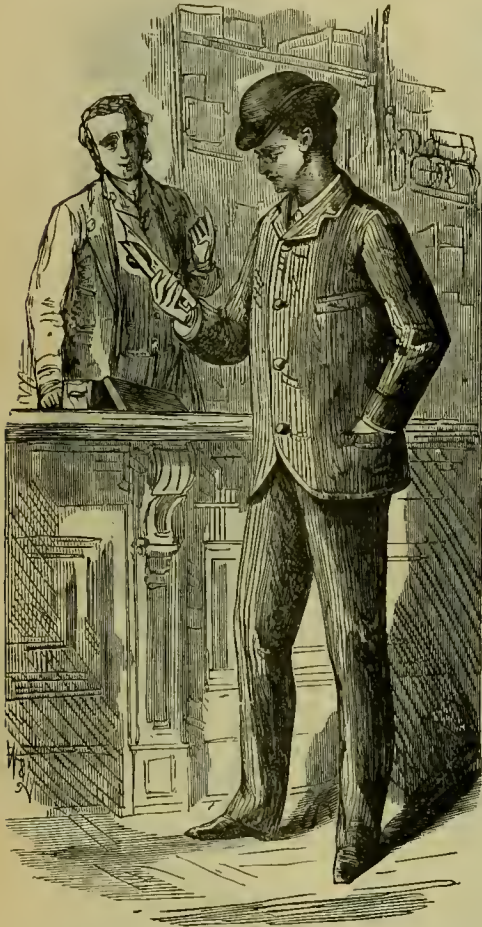
No. 8.—"De Long" Overcoat, single breasted, open roll, stitched edges; in dark gray melton; price, \$4.95; sizes, 12 to 16 years.



No. 9.—The "Pinto," a one piece kilt, cut double breasted, with pleated skirt and imitation belt. We have it in blue, green, and sky-blue pin checks; prices, \$3.50 and \$4.50; trimmed with velvet, \$3.95.



## BOYS' CLOTHING.



No. 10.—The "London," single breasted straight cut sack suit, in fine mixed cassimeres, \$10.00 to \$14.50; blue tricot without binding, \$12.75 to \$16.50; sizes, 12 to 18 years.



No. 11.—"Manchester," long pants suit made in all the new textures; sizes, 10 to 19 years; prices very low.



No. 12.—The "Lord Delaware" single breasted sack overcoat, made of heavy goods, with velvet collar, in dark coatings, at \$9.50 to \$16.00; also in dark gray cassimere, very desirable, at \$9.85. Sizes, 12 to 17 years.



No. 13.—The "Proteus" single breasted kilt, plain style, in dark gray and green mixed goods; price, \$4.50.

No. 14.—The "Argyle" a very dressy garment trimmed with astrakhan; \$11.50.



No. 15.—The "Rocket," cut single breasted, in dark mixed suitings and grayish mixtures; price, \$5.00 and upwards; sizes, two to seven years.



No. 16.—The "Lennox," two-piece suit, with corded pleats back and front; with belt, made in dark brown mixtures, very durable; price, \$6.50.



## BOYS' CLOTHING.



No. 18.—The "Florence," one of the newest shapes for small boys being made with raised cords, 6 in front and 6 in back. This suit is made of fine goods in dark colors; prices, \$7.50 to \$9.00; sizes, 4 to 8 years.



No. 19.—The "Alpine," single breasted with open roll, made in very nobby mixtures and colorings; prices, \$7.50 to \$10.00; sizes, 9 to 13 years.



No. 20.—The "Rinaldo," a pleated dress suit, for a boy from 3 to 7 years of age; made of fine green and blue imported tricots; prices, \$8.95 and \$9.50.



No. 21.—The "Hurrah," a handsome dress suit with velvet vest, collar, and cuffs; and made in dark mixed cassimeres and plain blue or green cloth; prices, \$7.85 \$8.50 and \$9.85; it is also made without the velvet trimmings.



No. 22.—The "Malcolm," the latest design in a one-piece kilt, it is made with yoke, and pleated both back and front, with belt and handsome buckle, and has a pocket attached to belt; in navy blue, mixed, or plain; price, \$6.50.



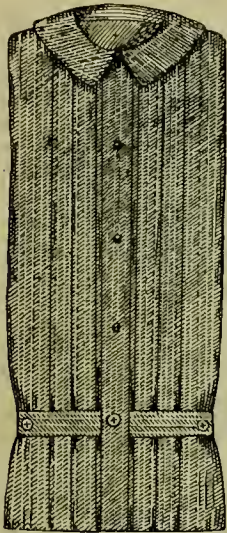
No. 23.—The "Arthur," a single breasted kilt, pleated back and front, with belt; in blue and green cloth and brown mixed cassimeres; prices, \$6.75 and \$8.75; this style was so popular last year that we have made it up again.



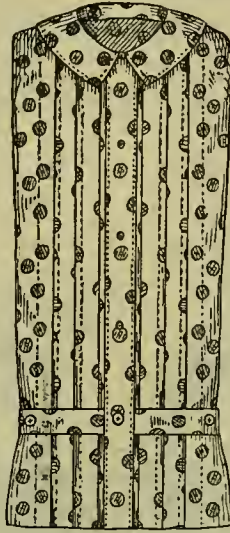
No. 24.—The "Club," two-piece kilt, with corded pleats back and front, and with belt; in dark brown mixtures; price, \$6.50.



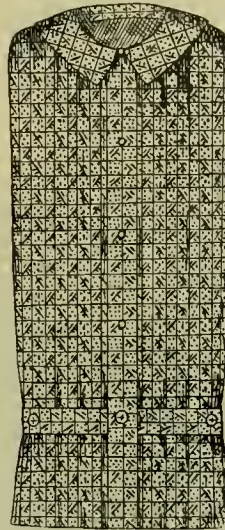
## BOYS' SHIRT WAISTS.



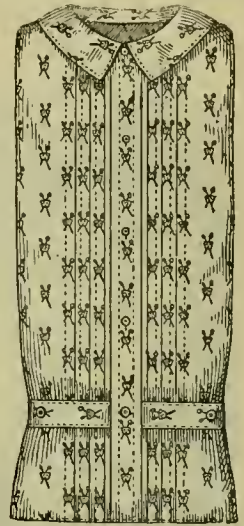
No. 1.—Boys' Chintz Waists, of Cochico Mills chintz, fast colors, pleated back and front, well made; sizes, 4 to 12 years; price, 50c.



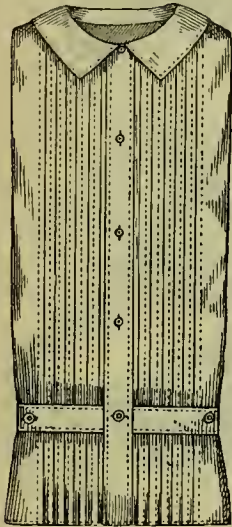
No. 2. Boys' Domestic Percale waist fast colors, pleated back and front; sizes, 4 to 12; prices, unlaundried, 75c., laundried, 90c.; sizes, 10 to 12 with small collars.



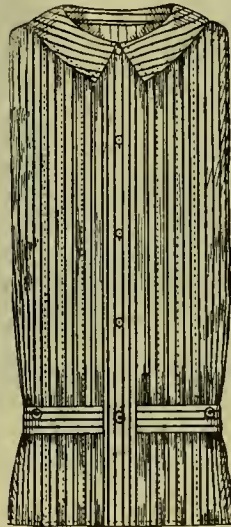
No. 3.—Boys' Cheviot Waists; pleated back and front; heavy durable material suitable for every day wear; sizes, 4 to 12; price, unlaundried only, 75c.



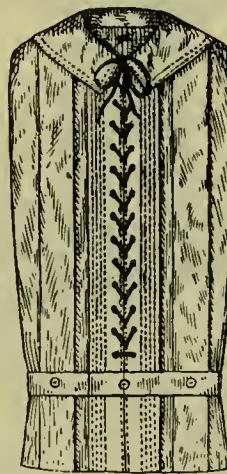
No. 4.—Boys' French Percale Waists, in beautiful designs and colorings, in large and small patterns, pleated back and front, fast colors; sizes, 4 to 12; prices, unlaundried, 1.00, laundried, 1.25.



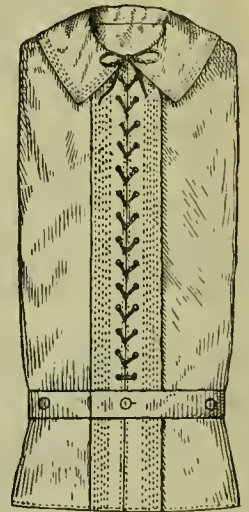
No. 5.—Boys' striped Seersucker Waists, with dark blue ground, fast colors, pleated back and front; sizes, 4 to 12; price, unlaundried only, 75c.



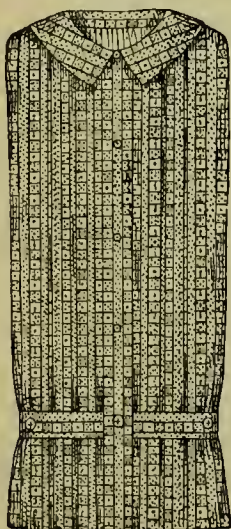
No. 6.—Boys' Striped Percale Waists, fast colors, pleated back and front, in blue, red and black stripes; sizes, 4 to 12; price, laundried only, 75c.



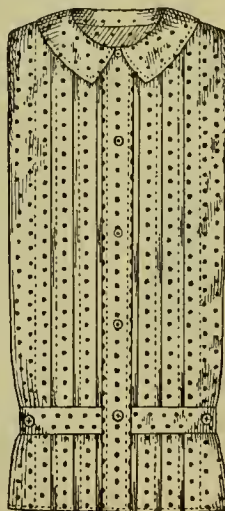
No. 7.—Boys' Laced Front Blue Flannel Waists, plain or pleated, to button under lacing; sizes, 4 to 12; prices, plain, \$1.75, and pleated, \$2.00.



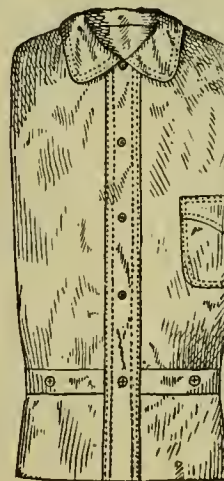
No. 8.—Boys' White Muslin Waists, with linen collars and cuffs, pleated back and front, in either wide or narrow pleats; sizes, 4 to 12; prices, unlaundried, 75c. and laundried at 90c.



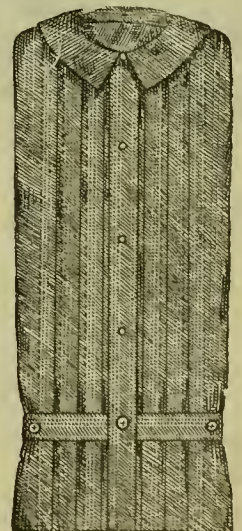
No. 9.—Boys' French Waists, in checks, stripes, and figures; sizes, 4 to 12; price, laundried only, 85c.



No. 10.—Boys' Garnet Percale Waists, pleated back and front, in figures, dots, and stripes; sizes, 4 to 12; price, laundried 90c.



No. 11.—Boys' Plain Blue Flannel Waists, without pleats or lacing; price, \$1.25.



No. 12.—Boys' Plain Blue Flannel Waists, all wool and well made, suitable for everyday wear; pleated back and front; price, \$1.95.



## BOYS' CLOTHING.



No. 1.—The Manhattan Kilt, in sizes from 2½ to 5 years. It consists of jacket and skirt. The jacket has three wide pleats at back, with belt and buckle. We have this style in blue, dark mixed cassimeres; prices, \$6.50 to \$9.00.

No. 2.—The Cavendish Blouse, in sizes from 4 to 12 years. Made of blue cheviots, mixed cassimeres, and checked suitings; prices, \$5.75 to \$9.00. Sizes 4 to 9 years, are closed at neck.

No. 3.—The pleated Blouse, in sizes from 3 to 9 years. This is a very stylish and youthful suit for boys, and comes in gray mixed suiting and blue all-wool cassimere; prices, from \$5.00 to \$8.00.

No. 4.—The Unique, in sizes from 4 to 11 years. This style is in mixtures and dark colored suitings; prices, \$3.50 to \$7.00.

No. 5.—New Pleated Blouse, in sizes 3 to 9 years. This is a new and shapely style. It is similar in style to No. 3; prices, \$5.00 to \$8.00.

No. 6.—The Metropolitan, in sizes from 4 to 12 years. It is made in suitings, mixed cassimeres, and cheviots; prices, \$5.00 to \$10.00. Comes with vest.



## RULES FOR MEASUREMENT.

Take the following measures:

- 1.—Around the chest, under the jacket.
- 2.—Around the waist, under the jacket.
- 3.—Length of jacket, EAF.
- 4.—From middle-seam of back to sleeve-seam, AB.
- 5.—From sleeve-seam around point of elbow to wrist, BCD.
- 6.—Length of inside-seam of trouser-leg.
- 7.—Length of outside-seam of trouser-leg.
- 8.—Length of skirt.
- 9.—Age.
- 10.—Whether large or small for age.

Boys' Shirt Waists; sizes, 3 to 12 years. Made of colored muslins and cambrics, in new patterns, 50c. and 65c. each. Made of percale, 85c., 95c., \$1.00, 1.15, and 1.45. Made of white muslin, with linen collar and cuffs, 75c. to 95c. Made of all linen, unlaundried, \$1.30; laundried, \$1.45. Made of fine blue flannel, pleated, \$1.87.



## IN-DOOR GARDENING.

For growing in pots, but few directions are necessary. Use five or six-inch pots, good loamy soil well mixed with peat or leaf mould, plenty of sand, and give good drainage.

Geraniums that have been put in a sunny place and kept dry for winter blooming, may now be shaken out of their pots and replanted in smaller ones, with good, fresh soil.

For winter flowers there is no more desirable plant than the Chinese Primrose. They will make an incessant show of flowers during the whole season. Many beautiful varieties can be had.

Lilies, on account of their rare beauty and purity of color, deserve much praise and attention. The ease with which so many of them can be had to bloom in perfection makes them doubly desirable.

In order to keep flowers that are blooming fresh as long as possible, they should when expanded, be placed where the temperature is rather cool. This will preserve them longer than if they are kept where it is hot and close. After blooming, but little water should be given until the stem dies down, when they should be repotted in fresh soil.

Jonquils make elegant flowers for winter and spring decoration, both for garden, jardineres, or for growing in pots. The bulbs are much smaller than the Polyanthus Narcissus to which they are closely allied, and therefore may be grown in smaller pots, or a larger number used. They are sold at such very low figures, that they may be grown in quantities.

Bulbs will add variety in the spring garden or the window box, and the majority can be had from our first-class seed-houses, viz:—all the Ranunculus and Anemones, the Brodiaeas, especially Multiflora, which are fine for clumps and pot culture. Then there is Camassia Esculenta, a California bulb, which gives a beautiful tall spike of rich purple flowers. The Geissorhiza are also pretty, their rich violet color alone making them attractive.

The new dwarf, Stevia, is receiving more attention from the florists. Get a couple of plants now, and as they grow, the ends of the shoots may be pinched off and inserted in sand, or even ordinary soil. They will strike root readily, even now, and will bloom beautifully shortly after the parent plants have begun to do so, which will be about Christmas. The flowers are a pure white, born in profuse quantity, and look very much like an Ageratum.

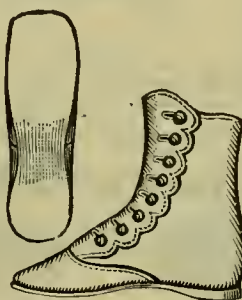
Freesia Reeracta Alba is one of the most deliciously perfumed flowers cultivated, and one or two plants of it in bloom will scent a whole parlor, for which it will make a charming ornament. It will take the place which the Tuberose has in summer. The flowers come in clusters of eight or ten on a spike, seldom opening all at once, and last for quite a while. It is said to be very easily grown if planted in pots in October in rather sandy soil, and treated the same as Hyacinths or Tulips. As the bulbs are cheap we would recommend a trial.

The Bermuda Easter Lily, also called Liliun Longiflorum Floribundum, is now the favorite flower of the florists. It is remarkable with what ease this flower can be grown and the quantity of flowers produced on young plants. If planted in pots now they may easily be had in bloom before Easter. Many bulbs will send up a couple of stems which will be crowned with a dozen fine lilies each, and some plants have been exhibited having over fifty buds and flowers. In fact, a plant was imported from Bermuda last spring that had 145 flowers and buds on one stem. This certainly has never been equaled. For planting in the garden it has already been found a decided acquisition, but as a winter-blooming plant for the house it has no equal. The flowers are large, of the purest white, trumpet-shaped, and deliciously fragrant, and they will last from ten days to two weeks. This lily has now been imported in large quantities, and the prices have been reduced considerably.

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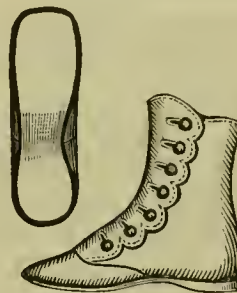
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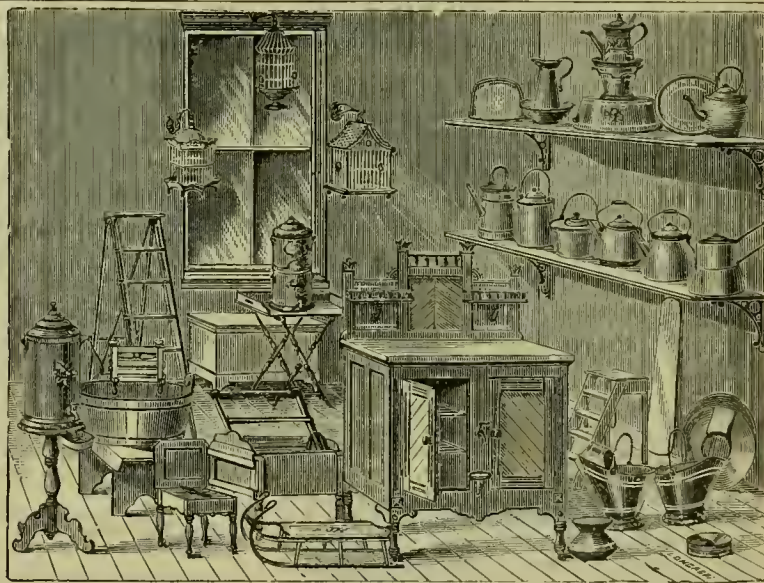
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## ODDS AND ENDS.

A bed that has been made up a week or more is not fit to sleep in, as moisture gathers which often proves fatal to persons sleeping in the bed.

To remove iron rust from white clothes, spread the garment in the sun and cover the iron spot thickly with lemon juice.

Spirits of ammonia diluted with water, if applied with a sponge or flannel to discolored spots of the carpets or garments, will often restore the color.

Oil of white birch bark dissolved in alcohol when applied to fabrics renders them water-proof and preserves them from the attacks of insects, without in any way seriously impairing the appearance or the pliability of the material.

Dried sand poured into the filled barrels of apples and potatoes after storing in the cellar has been found to be a decided improvement on all other plans for keeping them, they remaining till late spring as crisp and apparently as fresh as when first gathered.

Leather may be restored in color, if not too far gone, by a slight application of oil. If this is not effectual, put on blacking; let it dry, brush and go over it again very lightly with oil. If very brown, black thoroughly and oil the leather afterward, and give to it a final and careful dressing of gum tragacanth, dissolved in water.

A lump of fresh lime, the size of a walnut, dropped into a pint of water and allowed to stand over night, the water being poured off from the sediment and mixed with a quarter of a pint of the best vinegar, forms a good wash for scruff in the head. It is to be applied to the roots of the hair.

In potting strawberry plants use small flower pots about two or three inches in diameter, filled with fine heavy soil. Sink them to the rim directly under a runner just forming a young plant, and place a small stone on the runner to keep it in place. In a few weeks the roots will be formed and the pot may be removed.

**COOKIE TIN.**—The best cookie tin is simply a piece of sheet iron the size of the bottom of the oven. Have the edges turned over slightly so that the edges will not lie flat on the bottom of the oven. Cut a round hole at the end, so that it may be easily taken from the oven by putting a fork in and drawing it out; and this is useful also to hang the iron up by.

One of the very best liniments for rheumatism is made as follows: One pint spirits of turpentine, two ounces camphor, two ounces spirits of ammonia, and one ounce oil of sassafras. One of the best liniments for wounds is made by melting pine tar, adding one quart linseed oil and half a pint spirits of turpentine; it is just the thing for any wounds on man or beast, and it is one of the best remedies to apply to brittle feet.

A pretty and easily-grown window plant may be obtained by soaking a round piece of coarse sponge in warm water until it is thoroughly expanded. After squeezing it about dry, place in the openings millet, red clover and barley-grass seeds, rice and oats. Hang the sponge in a window where the sun shines a part of the day, and sprinkle it lightly with water every morning for a week. Soon, tender leaves will shoot out, and, growing rapidly, will form a drooping mass of living green. If regularly sprinkled, it will later be dotted with the blossoms of the clover.

In keeping sweet potatoes the object is to secure even temperature, thus avoiding cold and heat. If frost reaches them they will rot, and if the temperature becomes too high they will sprout. There are several plans in use, one of which is to put the potatoes in barrels and keep them in a room where the temperature can be regulated by a stove. Another is to pack them in layers, in sand, not allowing them to touch each other. Oats make good packing material, and also dry sawdust. Clean, dry sand, with the bins in a cellar free from dampness, is no doubt the best material to use.

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## WITH THE NEEDLE.

**PLUSH DRAPED EASELS.**—It is now the mode in Paris—and followed in other cities—to drape easels, mirrors and other accessories to be found in the fashionably furnished drawing room with plush. The easel is covered with peacock blue, ruby, gold, blue or apple green plush—or any color that contrasts or blends with the room furnishings—and ornamented with embroidery and fringe. The cord which holds the drapery and the tassels must be of the same color. Small easels, intended for holding a photo or plaque, are done in this way: Take a long strip or scarf of plush, knot it round the upright bar close under the cross-piece, carry it across this bar in front and make another slip-knot above the cross-piece, letting this piece over the surface lie in easy folds; in this way one long end will fall on one side just below the picture ledge; the other long end at the opposite side of the easel ends, just above the ledge. Stiffness must be avoided in these draperies. The cords may be arranged to taste, but look well when they seem to hold the slip-knots in position.

**PANEL PICTURES.**—Floral panels are much used for room decoration, sometimes suspended from mirrors, or pictures, from a height, or standing like armorial shields at either side of a door or window. A pretty panel picture made with a trifling outlay, can be produced by taking a common slate. First paint in the background either some neutral tint or one shaded in color; those from dark brown to the lightest tint of that color are pretty and effective, using burnt umber and white. Be careful to shade it as gradually and evenly as possible. Flowers are the prettiest designs for panel pictures, a particular pretty one being composed of wheat heads, field daisies and wild roses. Poppies, wheat, and blue corn flowers make another equally handsome, or golden rod and purple chrysanthemums make a bright and effective picture; apple blossoms on one and pansies on another also make good companion pictures. The frames may be painted in some neutral tint or contrasting color, or else simply gilded with liquid gold paint.

**GOLD COUCHINGS** are easily done, and give so much in return for the labor, that they may be unhesitatingly commended to those who wish to embroider, but have not the neatness of touch, and the knowledge of color that silk embroidery requires. Miss Tillinghast, of the La Farge embroidery studio, has made a scarf toilet cover for a dressing table of wine-colored plush, which has at each bend large Renaissance scrolls done solidly in couchings of gold thread. Some handsome scarf table-covers are made by applying bands of gold cloth on olive plush. On these bands are placed scalloped disks of dark olive, and above these smaller disks of light olive, and each is finished with a heavy couching of different tints of olive filosele.

**AN INTERESTING SQUARE** of olive plush has a design applied in different shades of the same plush. This consists of a vase, a stork, a rabbit and a branching tree fastened down with couchings of filosele and gold thread.

**A NEW MATERIAL** for embroidery is chamois. This is used in covers of portfolios, cigar cases, and blotting books, and is suitable for many small conveniences pertaining to masculine tastes. The design, which is conventional, is outlined in gilt tinsel and colored braid, and the spaces are filled with long stitches in silk or crewel. The colors used are the art shades of pink, blue, and yellow, each filling a separate space.

**PONGEE** has a new use in coverings for the soft pillows of pine needles, whose soothing fragrance is much desired by invalids. The embroidery is in silk and is usually very simple. The chief ornament is the legend in old English text, "Give me of thy balm, O fir Tree!"

**IN THE WAY** of DOVLEYS and pin-cushion covers no work on linen is now too delicate. Designs in outline stitch are so fine that they seem to be done with hair. Drawn-work, cutting the linen in four sections, in each of which is an embroidered spray, is often employed. Old-fashioned linen sampler canvas is greatly used for the covers of pin-cushions. This has the ornament worked in silk in cross stitch.

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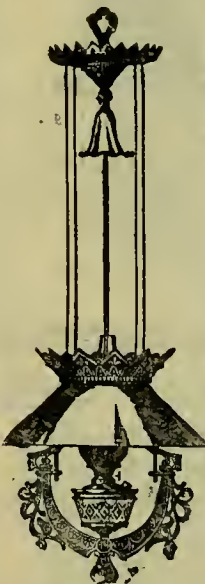
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## MORSELS.

## FAIRER THAN THEE.

Fairer than thee, beloved, fairer than thee,  
There is one thing, beloved, fairer than thee!  
Not the glad sun, beloved, bright though it  
beams;  
Not the green earth, beloved, silver with  
streams;  
Not the gay birds, beloved, happy and free;  
Yet there's one thing, beloved, fairer than thee!  
Not the clear day, beloved, glowing with light;  
Not (fairer still, beloved), star-crowned night:  
Truth in her might, beloved, grand in her sway;  
Truth with her eyes, beloved, clearer than day;  
Holy and pure, beloved, spotless and free,  
Is the one thing, beloved, fairer than thee!  
Guard well thy soul, beloved; truth, dwelling  
there,  
Shall shadow forth, beloved, her image rare:  
Then shall I deem, beloved, that thou art she;  
And there will be naught, beloved, fairer than  
thee!

—Anon.

## MAN AND FLY.

Busy, curious, thirsty fly!  
Drink with me and drink as I;  
Freely welcome to my cup,  
Could'st thou sip and sip it up!  
Make the most of life you may;  
Life is short and wears away.

Both alike are mine and thine;  
Hastening quick to their decline:  
Thine's a summer, mine's no more,  
Though repeated to threescore:  
Threescore summers, when they're gone,  
Will appear as short as one!

—Vincent Bourne.

## BABY SONG.

What does little birdie say,  
In her nest at peep of day?  
Let me fly, says little birdie,  
Mother let me fly away.  
Birdie, rest a little longer,  
Till the little wings are stronger;  
So she rests a little longer,  
Then she flies away.

What does little baby say,  
In her bed at peep of day?  
Baby says, like little birdie,  
Let me rise and fly away:  
Baby, sleep a little longer,  
Till the little limbs are stronger,  
If she sleeps a little longer.  
Baby too shall fly away.

—Tennyson.

## FLOOD TIDE.

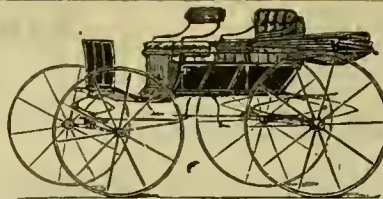
Yea: fervor and force youth yielding him,  
wrought with him  
Hotly and hard at Fate's task, day and night,  
And the high hope that spurred, and the soul-  
stirring thought with him,  
Nerving to close with the foes who there fought  
with him,  
Quickened by rays that reached down from the  
height,  
Were as hosts in the fight!

Nay: never could courage inspiring him, slay  
with him  
Numbers unnumbered that grew as the grass,  
So the certain eclipse came and made the day  
gray with him.  
Fate gave the wolves and the vultures their  
way with him;  
Till the mist of the breath of his purpose, alas!  
Could dim not the glass!

Then forth into exile his stripped spirit goes  
with him;  
Burdened by thoughts of the present and past;  
When lo! on a morrow, a new sun arose with  
him;  
In a land overflowing, whose wealth ever grows  
with him;  
For the wondrous one turn of the tide and the  
blast,  
Drove landward at last—  
El dorado at last!

—Mac Culloch.

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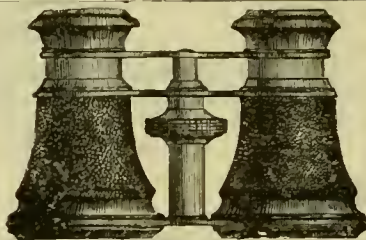
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## POULTRY SCRATCHINGS.

**A Good Fattening Material.**—Fowls can be made very fat, and in a very short time, with cooked sweet potatoes, and the refuse ones are as good as any.

**Incubators.**—Incubators are only profitable when used for early hatches. Chickens that are hatched very late do not pay for their keep, unless in experienced hands. Therefore, procure your incubator early.

**Hay Seed.**—In clearing up the barn there is always a large quantity of seed to be gotten rid of. Put it away in barrels and save it until you hatch out the young chicks in spring, and it will then be very valuable.

**October Chicks.**—Chicks hatched this month will be dwarfed, as they will not grow in cold weather. The risk is great, also, as they may not feather before cold weather sets in, and the majority of them are liable to perish.

**Attend the Fairs.**—Farmers who are not familiar with "points" cannot do better for their boys than to procure a pair or trio of good, pure-bred fowls for them, in order to familiarize them with the breeds and other matters pertaining to poultry.

**Dampness.**—On damp days the fowls will sometimes look sickly and drawn up, showing no disposition to activity. At such time they should receive a warm feeding three times a day, into which a little melted tallow has been poured. Corn makes good feeding on cold, damp days.

**Parched Corn.**—It may not be an easy matter to roast corn for large flocks, but for a small number a feed of parched corn or wheat once a week, or oftener if convenient, will be an excellent change from the ordinary routine. It takes the place of charcoal to a limited degree, and is very stimulating.

**Keep a Record.**—Keep a record of all that is expended on a flock, and also of the number of eggs derived, price at all periods, and number of chicks hatched, died, and raised. It enables one to understand what advantages or disadvantages there are in poultry raising, and also which breed is more suitable.

**The Coops.**—It is a good plan to paper the inside of coops with old newspapers to make them warmer. Lay the papers on in two layers, using paste plentifully. When the paper is all in place whitewash it with thick whitewash, to which should be added flour paste and a little tar. The lime-paste stiffens the paper, while the coal tar keeps the lice away.

**Food for Moulting Hens.**—The following is a good preparation for a morning meal for moulting hens. Put a handful of beans in enough water to make a thin soup. Cook well; and, when thoroughly done, thicken, while hot, with fine bran and corn meal mixed. Then add a little fine bone meal, salt and pepper, and feed while somewhat warm, in the shape of a stiff dough.

**Choice Specimens.**—If any one of our readers will raise 100 chicks, of any good breed, and then try to select ten of the number as choice specimens they will be surprised to see how few in number there are of perfect birds. Perhaps a trio only will be the result. We are not surprised, therefore, at the high prices for choice fowls, as a large number must be hatched in order to secure them, and the whole must be kept until of a fair size in order to judge and select them.

**Selecting Young Cockerels.**—If a Brahma, see that the comb is straight, and shaped like a pea-pod partly open with the peas in it. That is, the comb should consist of three small ones, the middle one slightly higher than the other two. The leg feathering should be heavy, extending to the end of the outer toe. The hackle (shoulder feathers) should be dark, and also the tail. The legs should be yellow. If a Leghorn, the comb should be straight, with five or six serrations, legs yellow, ear-lobes white, with falling combs in the mature pullets. Plymouth Rocks, Langshans and Cochins should have single, straight comb, the two latter feathered on the legs, and all of them compact in body.

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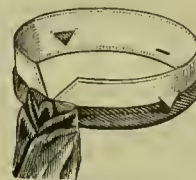
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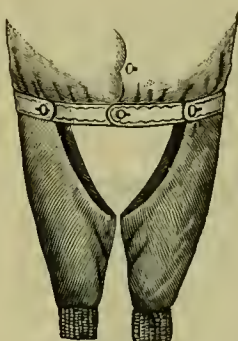
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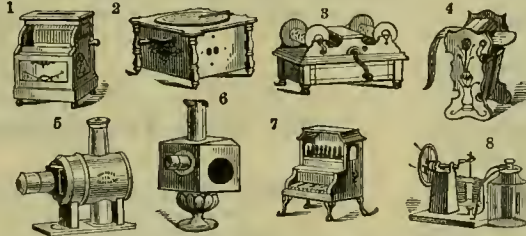
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Business Established in 1835.



## PRESCRIPTIONS.

## POTASH MIXTURE.

Carbonate of potash, one half drachm; liquor of potassa, 2 fluid drachms; compound spirits of juniper, 3 fluid drachms; mucilage, 4 fluid drachms; and distilled water, sufficient to make six fluid ounces. Dose, 1 to 2 tablespoonfuls, thrice daily, in broth or milk; for use in acidity, heart-burn, gout, or rheumatism.

## PURGATIVE MIXTURE.

Epsom-salt, 2 ounces; infusion of senna, 5 fluid ounces; syrup of orange-peel, 1 fluid ounce; tincture of ginger, one-half fluid ounce; spirits of pimento, 2 fluid ounces; dissolve. An excellent aperient or purgative, in stomach complaints and torpid bowels. Dose, 1 to 3 tablespoonfuls, early in the morning.

## PYROXYLIC MIXTURE.

Pyroxylic spirit, 2 fluid drachms; compound tincture of lavender and compound spirit of juniper, of each, 1 fluid drachm; syrup, 1 fluid ounce; distilled water enough to make up six fluid ounces. Dose, 1 to 2 tablespoonfuls, thrice daily, in phthisis and other affections, to allay harassing cough, troublesome vomiting, excessive expectoration, and night-sweats.

## PYROTARTARIC MIXTURE.

Rectified pyrotartaric liquor, 2 fluid ounces; compound spirits of angelica, 3 fluid ounces; sulphuric acid, 120 grains. Dose, 15 to 20 drops in water; for use in choleraic diarrhoea, after every liquid motion.

## QUASSIA MIXTURE.

Carbonate of soda, 1 drachm; tincture of orange peel and syrup of ginger, of each, one-half fluid ounce; infusion of quassia, 5 fluid ounces. Dose, 2 to 3 tablespoonfuls, twice or thrice daily, for use in loss of appetite, acidity, and dyspepsia.

## QUININE MIXTURE.

Sulphate of quinine, 12 grains; dilute sulphuric acid, 20 drops; syrup, 3 fluid drachms; tincture of orange-peel, 1 fluid ounce; distilled water enough to make up six fluid ounces. Dose, one-half tablespoonful, when used for dyspepsia or defective appetite; double the dose, for the debilitated or the convalescent; taken three times a day.

## QUININE MIXTURE WITH AMMONIA.

Sulphate of quinine, 12 grains; carbonate of ammonia, 27 grains; carbonate of magnesia, 18 grains; compound tincture of cardamoms, 72 drops; distilled water enough for six fluid ounces; to be mixed by trituration without acid. Dose, 1 to 2 tablespoonfuls, thrice daily, for use in dyspepsia with feeble stomach or acidity, debility, languor, or low spirits.

## RENNET MIXTURE.

Liquid rennet or rennet wine, 2 fluid ounces; sherry-wine, 2 fluid ounces; distilled water, 4 fluid ounces; mix. Dose, 1 tablespoonful in a wine-glassful of water, immediately after each meal, for use in dyspepsia, heart-burn, nausea, and flatulence. Taken after dinner only, it "often acts like magic." Cod liver oil is easily tolerated after its use.

## AROMATIC RHUBARB MIXTURE.

Aromatic confection, 64 grains; compound tincture of rhubarb, 1 fluid ounce; pepperment, water enough to make 8 fluid ounces. Dose, 1 to 3 tablespoonfuls; for use in dyspepsia, acidity, diarrhoea and colic.

## RHUBARB MIXTURE WITH MAGNESIA.

Powdered rhubarb, 1½ drachms; carbonate of magnesia, 3 drachms; aromatic spirits of ammonia, 3 fluid drachms; pimento water sufficient to make six fluid ounces. Dose, as a stomachic and antacid, ½ to 1 tablespoonful; as a laxative, 1 to 2 tablespoonfuls; for use in dyspepsia, loss of appetite, and diarrhoea, particularly where there is debility, low spirits, or hysterical symptoms.

## SAFFRON MIXTURE.

Tincture of saffron, 1 fluid ounce; syrup of saffron, 2 fluid ounces; capajout oil, 3 drops; distilled water, enough to make up six fluid ounces. Dose, 1 to 2 tablespoonfuls, for use in languor, low spirits, flatulence, colic and spasms.

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Part of stick, with catch in place.

Our patent Spring Acting Catch for holding Umbrellas open or closed is the greatest improvement since the invention of Paragon Frames, doing completely away with the old wire spring, so unsightly and liable to get out of order

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The most useful household magazine ever published.—PHILA. EVENING NEWS.

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If there were more such monthlies there would be brighter homes, and less moral and physical dyspepsia.—CHAMBERSBURG SPIRIT.

Although devoted to the specialties of the table "The Caterer" strolls aside into other topics with results of interest to an even wider circle of readers.—PHILA. LEDGER.

This excellent periodical ought to be read and studied in all English-speaking families in the land, and then should be translated into German, Spanish, Italian and other languages. There is no estimating the amount of discomfort, domestic infelicity, dyspepsia, suicide and death that results from bad food and bad cooking. Read the CATERER, take its advice and be healthful and happy.—PHILA. RECORD.

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## HOUSEHOLD HINTS.

Wormwood or pennyroyal will drive out ants. To brighten glassware, rub it with soft paper. For ventilation open your windows both at top and bottom.

Salt, if applied immediately, will surely prevent ink stains.

Always lay your table neatly whether you have company or not.

Tobacco tea will kill worms in flower pots and is also good for the plants.

Scatter fresh-cut grass instead of tea leaves on the carpet before sweeping.

When threading a needle to hold it over something white will help the sight.

If your flat-irons are rough, rub them with fine salt and it will make them smooth.

Scrub floors with an old broom and strong lye, a little at a time, then mop with warm water.

One teaspoon of chloride of lime in three quarts of water, will take stains from white goods.

To clean a brown porcelain kettle, boil peeled potatoes in it. The porcelain will be rendered nearly as white as when new.

To clean willow furniture, use salt and water; apply with a brush and wipe very dry. Use the same for cleaning straw matting.

Wood ashes and common salt made compact with water will stop the cracks of your range and prevent the smoke from escaping.

To beat the whites of eggs quickly put in a pinch of salt. The cooler the eggs the quicker they will froth. Salt cools and freshens them.

A strong solution of carbolic acid and water poured into holes kills all the ants it touches, and the survivors immediately take themselves off.

The deposits of fine coal ashes found on the ledges of kitchen range or stove, surpasses polishing powder and fluids for cleaning nickel ornaments on stoves.

A small piece of paper or linen moistened with spirits of turpentine, and put into a bureau or wardrobe for a single day, two or three times, is said to be sufficient preservation against moths.

To ascertain whether a bed be damp or not, after the bed be warmed, put a glass goblet in between the sheets, and if the bed be damp, in a few minutes moisture will appear on the inside of the glass.

To make fire-proof starch, add to each bowl of starch one teaspoonful of Epsom salts, and dissolve it in the usual way, by boiling. Articles starched with this will be rendered, to a certain extent, fire-proof.

If a common wooden pail receives three coats of common copal varnish on the inside before being used, it will never become water soaked, nor will it give any disagreeable flavor to water that may be allowed to stand in it for any length of time.

It seems to be an easy matter to give light colored woods the appearance of black walnut. Brunswick black, thinned down with turpentine until of the right color and tone, with about one-twentieth of its bulk of varnish added, will do the work. The mixture will dry hard and take varnish readily.

For cleaning glass a newspaper is one of the best articles to use. The chemical operations of some of the ingredients of printing ink give a beautiful polish. Slightly moisten a piece of paper, roll it up and rub the glass; then take a dry, soft piece and repeat the process. No lint will remain as in the case when cloth is used.

Water in which potatoes have been boiled exercises a remarkable cleaning influence upon silverware of all kinds, especially spoons that have become blackened by eggs. Even delicately chased and engraved articles can, it is said, be made bright by this method, even better than by the use of the ordinary polishing powder, which is apt to settle in the depressions, requiring particular care in its removal.

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Price of Music, only 4 cents per foot. Music can be sent by mail at any time. This is the most beautiful and acceptable present that can be made to any one. It will furnish music for any occasion, and any one can play it. Price, \$8. Special price to those wishing to act as our Agents, only \$5. Sent by express on receipt of price. Address, MASSACHUSETTS ORGAN CO., the great headquarters for all MUSICAL INSTRUMENTS, ORGANES, ORGANNETTES, ARISTONS, TOURNAPIONES, CLARIONAS, etc. Get our Catalogue and prices before buying elsewhere. 57 Washington Street, Boston, Mass.

Suitable for Churches & Residences.

"Nothing could exceed the delight with which the congregation, at the dedication of Second Advent, corner of Broad and Mt. Vernon streets, on Sunday last, hailed the unique effect of the Imitation Stained Glass decoration made by Mr. L. Lum Smith, of this city. The cost was but a trifle, yet no one could tell the difference, from the inside or outside, between this substitute and the most expensive cathedral stained glass. We understand that the congregations of Trinity Baptist and Second Presbyterian Churches, Camden, N. J., Trinity Reformed Church, Norristown, Pa., and other Churches in this vicinity, have decided to similarly decorate their windows. A novel plan is for each Sunday School class to purchase the material and themselves decorate a window in their Church as a "memorial." We notice it is being very extensively utilized in the decoration of windows, transoms and screens in fashionable residences and stores, hotels and halls, its durability has given general satisfaction."

As a suggestion to our readers, who delight in fascinating occupations, we copy the above editorial notice from the Phila. Daily Times, May 26th, 1883. There are many windows that can, by means of this beautiful and inexpensive substitute, not only have neighbors' back yards, (with their weekly display of soiled linen,) blank walls and the hold stare of insolent strangers, shut out, but the beauty of the rooms themselves greatly enhanced. Persons living in rented houses and those about to move into their summer residences can, if they prefer, attach the material to separate panes, which can be temporarily tacked against the glass in the window, and these can be removed and carried about from house to house. This substitute is brilliantly and durably oil-painted on large and small sheets, of a tough, translucent medium as thin as tissue paper, and can be safely sent by mail.

Workmen from L. Lum Smith's Factory arrived from Philadelphia on Monday last to fill orders recently received for decorating a number of prominent Residences, Halls and places of business in Baltimore and suburbs. Probably the largest and most urgent order was for beautifying all the windows in the Academy of Music, on which the workmen immediately began, and are now hurrying to finish in time for the approaching opening.—BALTIMORE DAILY HERALD, June 5, '83.

FREE DISPLAY AT THE ACADEMY.

The imitation stained glass decorations applied to all the windows in the Academy of Music will be completed this morning, and from three to five o'clock this afternoon the doors will be thrown open to the public free. We understand that Trinity M. E. and the German Reformed Churches and a number of residences and business places have given orders for this same beautiful window decoration. There is an excellent opportunity presented for some of our business men or capitalists to secure this afternoon the State agency for this truly grand invention.—BALTIMORE DAILY HERALD, June 5, '83.

THERE MUST BE A WINDOW, DOOR, OR TRANSOM

In your Residence, Store or Office that would be charmingly Decorated by the easy application of my Splendid Stained Glass Substitute. (Illustrated circulars free.) Valuable full sheet samples will be promptly sent upon receipt of either 5c., 10c., 25c., 50c. or \$1.00 in cash or postage stamps.

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L. LUM SMITH, Sole Licensee,  
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PHILADELPHIA, PA.



## BUBBLES OF MIRTH.

Directions for resuscitating a half-drowned individual. If it's a girl, whisper ice cream.

OLD BEESWAX: No, sir; never contradict a lady. It's a waste of effort. Just give her time and she'll do it herself.

"Can a woman keep a secret?" asked a deacon of one of the trustees. "Oh, yes," he replied, "she can keep it going."

"Mamma!" cried a five-year old girl, "I started to make my doll a bonnet, and it's come out a pair of pants!"

An old lady being late at church, entered as the congregation was rising for prayer. "La!" said she, curtsying, "don't rise on my account."

An East Saginaw son-in-law says his wife's mother is an angel. This does not seem strange when the fact is known that she has been dead several years.

An Indiana widow drinks nothing but black tea while she is in mourning. Such consistency is truly pathetic. But what a nerve she will have for her next husband.

"Yes," said Mrs. Parvenu, "we have taken a shattoe at Newport, on Maria's account—she's twenty-six, you know—and we will entertain in as hospitable style as any of the others."

"Pa, is it right to call a man born in Poland a Pole? "Of course, my child." "Well, then, if a man is born in Holland, is he a Hole?" "Tut, tut! I'll answer no more of your silly questions."

A Peruvian living in Milan has made a clock entirely out of bread. This reminds us of the blacksmith who made an anvil out of bread. The bread was presented to him by a Vassar College girl. She baked it herself.

"Yes," said the milliner, "the suicide of Mrs. Dresstokil is a terrible affair. Why, she did it the very day I sent her a new bonnet, and people may think the bonnet had something to do with it, and it will ruin me."

"The smell of fresh paint in a room may be effectually gotten rid of by placing therein a pail of water in which a few onions have been sliced," says an exchange. To take away the smell of the onions, burn the house down.

"What is that you are wearing?" asked Farmer John of his fair city boarder. "Oh! that is my red Jersey!" "All right," was the reply, "but don't go near my brown Jersey over in that field, unless you are good at climbing trees."

A first-class summer resort is one at which the cottagers will not speak to the hotel guests. A second-class resort is one at which the hotel guests will not speak to the cottagers. A third-class resort is one at which everybody tries to have a good time.

RIGIDLY RIGHTEOUS.—A little daughter, of severely orthodox parents, had an idea that heaven was a pretty straight-laced sort of a place, and the other day accosted her mother as follows: "Mamma, when I die and go to heaven, don't you suppose they'll let me go down to the bad place on Saturday afternoon to play?"

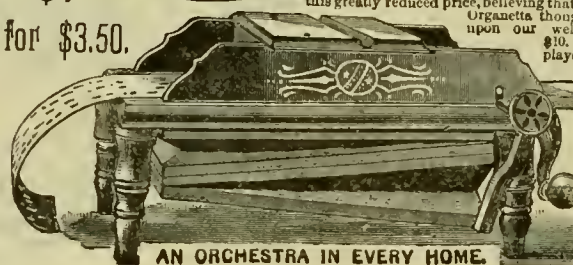
A new baby arrived in the family of a Louisville journalist, and papa was excessively proud over the event. Turning to the old black nurse, "Aunty," said he, stroking the little pate, "this boy seems to have a journalistic head. "Oh," cried the untutored old Aunty, soothingly, "never you mind 'bout dat; dat'll come all right in time."

A would-be fashionable young lady went into a German barber shop yesterday, accompanied by a female friend, and said to the barber: "I would like to have my bangs shingled, if you please." "Vell, excuse me; but I don't das any garpenter. You moost to a garpenter go fur dot shinglin' pisness. Dem's got shingles und eferytings."

REGRETS.—Miss Gushington (to young widow whose husband has left her a large fortune): "That is the fourteenth mourning costume I have seen you wear in three days, and each one lovelier and more becoming than the other." Young widow: "Oh, my dear, I have forty; but such a bother as they were to have made! At one time I almost wished that poor dear George hadn't died."



\$7  
for \$3.50.



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## A MUSICAL INSTRUMENT that will play any tune, and that any one, even a child, can operate.

The Organette has gained such a world-wide reputation, that a lengthy description of it is not necessary. It will be sufficient to say that it is a PERFECT ORGAN that plays mechanically all the sacred airs, popular music, songs, dances, etc. etc. It consists of three strong bellows and set of reeds with EXPRESSION BOX and SWELL. A strip of perforated paper represents the tune, and it is only necessary to place the paper tune in the instrument, as shown in the picture, and turn the handle, which both operates the bellows and propels the paper tune. The perforations in the paper allow the right reeds to sound and a perfect tune is the result, perfect in time, execution, and effect, without the least knowledge of music being required of the performer: even a little child can operate it; as is shown in the picture, a little girl is playing a song and her playmates are singing the words. It is tuned in the key best suited for the human voice to sing by. It interests and entertains both old and young, assists in training the voice and AFFORDS HOURS OF SOCIAL AMUSEMENT. The Organette is perfectly represented by the picture. It is made of solid black walnut, decorated in gilt, and is both handsome and ornamental. The price of similar instruments has hitherto been \$8, and the demand has constantly increased until now there are over 75,000 in use. We are encouraged to place the Organette on the market at this greatly reduced price, believing that the sale will warrant the reduction. The Organette, though similar in construction is an improvement upon our well-known Organette, which sells for \$8 and \$10. It contains the same number of reeds and plays the same tunes. Our offer is this: On receipt of \$7 we will send the Organette by express to any address, and include FREE \$3.50 worth of music, or on receipt of \$5 we will send it with over \$1.50 worth of music FREE, or for \$3.50 we will send it with small selection of music FREE. The price includes boxing and packing. These are agent's prices, and we will appoint the first purchaser from any town our agent, if he so desires. Address, The Massachusetts Organ Co., 57 Washington Street, Boston, Mass., U. S. A.

## JAMES SMITH & SON'S CELEBRATED NEEDLES

### HAND SEWING AND SEWING MACHINES.

(ESTABLISHED 1698)



The oldest and most reliable manufactory in existence. It has sustained the highest reputation throughout the world for nearly TWO CENTURIES. For Elasticity, Durability, and General Excellence of Quality, their Needles are unsurpassed by any which have ever been produced.



### FACTS FOR THE LADIES.

Attention is respectfully called to the following reasons why these needles are superior to all others.

They are made of the finest steel with the greatest care and by the most skilled workmen.

They are delicately tapered to the finest point possible.

The eyes, which are oval, are drilled by a process that clears them out well at the top and bottom, without cutting them too thin at the sides or impairing their strength.

A great deal of room is therefore given for thread which will not be cut, as the eyes are finished perfectly smooth.

The Needles are made to taper toward the point and eye, the round shape being preserved throughout, and, as a groove extends on each side from the eye to the top, in which the

thread will lie, it is unnecessary to use any effort in drawing the thread through the material.

They are beautifully burnished, which, together with the improved eye, and the scientific manner of manufacture of the body, makes sewing with them so easy, that it becomes a real pleasure.

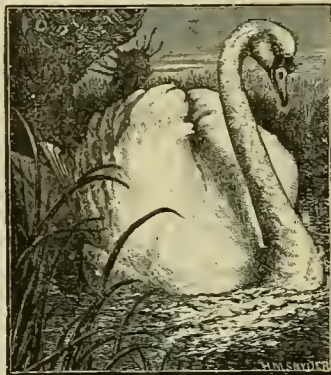
They are stuck in cloth and secured to the wrappers, thus preventing loss from spilling, and after use the Needles can always be returned to their place in the cloth, where they will be held as tightly as at first.

If you have not tried them, please do so, as the Experiment involves but little outlay.

They are sold by STRAWBRIDGE & CLOTHIER, and other leading Dry Goods, Notions and Trimming Houses throughout the United States.

Attention is also called to the Sewing Machine Needles. The praise bestowed by manufacturers and others who have used them is richly deserved. They are particularly noted for their strength, elasticity and durability; the increasing demand for them is sufficient proof of their merits and perfect adaptability to the Machines for which they are intended. One trial will convince any lady of their merits.

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PARLOR MIRRORS  
FINE FRAMES

FOR PICTURES AND PORTRAITS,

DEALER IN

Oil Paintings, Steel Engravings, Water Colors,

AND WORKS OF ART,

WHOLESALE AND RETAIL.



## FASHION CHIT-CHAT.

The Fall dolmans fit the figure snugly. Redingotes will again be popular this season. Gauntlet gloves are popular for young ladies. Large tournures will not be worn this Winter. Brocaded velvet will be much worn this Winter.

Watteau trains are fashionable for morning wrappers.

Short cashmere capes will be fashionable for Fall wear.

Ribbon velvet is very fashionable for dress trimmings.

Out-door jackets will be very generally trimmed with fur.

Deep crimson flannel dresses are worn by school children.

Pschutt is one of the new colors, and Czar brown is another.

Children's Fall hats are large, and trimmed with many feathers.

Cashmere and flannel are two of the favorite materials for dresses.

Dark-brown straw hats, trimmed with yellow flowers, are very popular.

Red Riding Hood capes are worn by young ladies for evening wraps.

White stockings are now never worn except by brides and bridesmaids.

Sealskin dolmans will be much worn this Winter by middle-aged women.

Dark red and pale blue pipings form a pretty contrast for a house dress.

Side-pleated skirts, extending from the waist to the edge, are much worn.

Mousquetaire gloves are not as long, and wider about the wrist than formerly.

Long knots of ribbon placed on one side of the waist are worn by young ladies.

There is a handsome new lace to be seen in the stores called the Marie Stuart.

Hunter's green will be one of the most popular colors for Fall and Winter wear.

Some new pocket-handkerchiefs are embroidered in the centre in Greenaway designs.

Basques cut short in front and with pleated or postillion backs are worn by young ladies.

Bangs are still fashionable, but every day the hair is seen arranged higher and higher upon the head.

Among the newest bangle bracelets are those composed of little gold books, held together by tiny chains.

Black Spanish lace scarfs are to be very fashionable. The long ones take the place of the shawl shape.

Chestnut brown, crimson and old-gold form a beautiful combination in one of Pingat's newest importations.

The English roll turban is the most fashionable hat for Fall wear. Two bird's-wings trim it on each side.

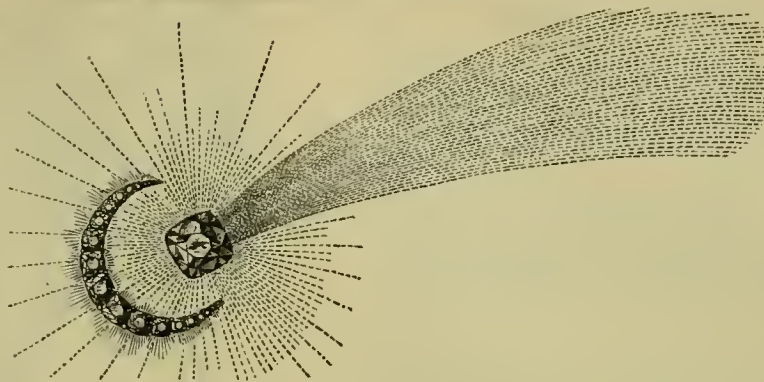
Sleeves of dresses still fit very tightly. They are not trimmed, except perhaps by a tiny bow or a few buttons.

Bedroom curtains of cheese cloth, with red or blue horizontal bands, and looped back with ribbon to correspond, are both cheap and pretty.

A very dainty dress for house wear can be made of silver-gray cloth, of any kind, and trimmed with pipings of bright scarlet surah silk and bows.

Plain Jerseys are no longer worn. They are either braided or embroidered, sometimes in colors of a contrasting shade, and look very pretty.

The new delicate but vivid shade of red, known as Marlborough, will be much employed to brighten the tailor-made costumes of chevrot, tweed and ladies' cloth this Autumn, and the chandron or copper shades will be used in combination with the soft, rich shades of dark blue, especially the shade called royal blue, brought out last year.



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JAMES BURDICK

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(Successors to Morgan &amp; Headly.)

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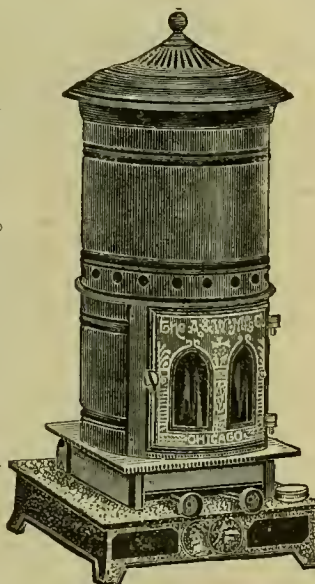
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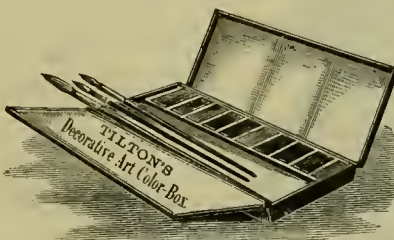
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Crayon, Paste and  
Water Color Portraits Offers a  
Genuine Treat to the Lovers of Art.



**A Mechanical Wonder**—Last year we first introduced this CHARMING NOVELTY to the children of America and it is safe to assert that no Toy ever devised attained such immediate popularity. We were then unable to meet promptly the great demand that came upon us, but we shall endeavor this year to fill all orders the day of receipt. **The Doll has been improved in every way since last year.** Instead of the stiff German body as in all imported Dolls, our Doll has an **AMERICAN MADE BODY** with limber joints, so that it will sit easily and gracefully in any position. The arms of **Finest Kid** with separate fingers. These are positively the **finest bodies** ever put in a Doll. **The Waxen Heads** with long hair are of the best French and German make, made especially for this Doll and they are as beautiful as life—long hair, beautiful eyes and delicately tinted cheeks. We consider them the **finest Doll's Heads** ever imported into this country, and that without the **Wonderful Singing Attachment** the Doll alone is well worth the entire price. **The SINGING ATTACHMENT** is concealed within the body (see picture). It is one of the most ingenious inventions of the age. It is a **Perfect Musical Instrument**, finely made, not liable to get out of order and so arranged that a slight pressure causes the Doll to sing one of the following airs: "Home, sweet home," "I want to be an angel," "There is a happy land," "Sweet bye and bye," "Bonnie Doon," "America," "Fröhebotschaft" (German), "Tell Aunt Rhoda," "Buy a broom," "Yankee Doodle," "Coming thro' the Rye," "Grandfather's Clock," "Last Rose of Summer," "Old Folks at Home," "Pop Goes the Weasel," "God save the Queen," and others. Expensive walking and talking dolls do not afford the little ones half the pleasure and entertainment that our **Wonderful Singing Doll** does, which is the **Greatest Novelty in CHILDREN'S TOYS EVER PRODUCED** and is the most beautiful and appropriate present that can be made to a child. We can furnish three sizes. No. 1, 22 inches high, price \$2.75. No. 2, 24 inches high, larger head, price \$3.25. No. 3, 26 inches high, our best Doll, price \$4.00. These prices include boxing. All three sizes are equally perfect and complete, but the larger the doll the larger the singing attachment and better head. Sent to any address on receipt of price; **five embroidered chemise, 25 cents extra.** THE TRADE SUPPLIED. Address all orders to **THE MASSACHUSETTS ORGAN CO., No. 57 Washington Street, Boston, Mass., U. S. A.**

**FINE COSTUMES** for these dolls with under-clothing lace trimmed, finely made, \$3.00 to \$5.00 extra. SEE OUR LARGE DOUBLE-COLUMN ADVERTISEMENT OF THIS DOLL IN A LATE ISSUE OF THIS PAPER.

MRS. BENEDICT'S FASHION JOURNAL.—An elegant sixteen page Monthly, with handsome set of cards, sent six months to any address on receipt of 50 cents in stamps. Send 10 cents for sample copy to 636 ARCH ST., PHILADELPHIA.



## FARM AND GARDEN.

**FOWL CHOLERA.**—A Kentucky farmer cures fowl cholera by boiling a bushel of smartweed in ten gallons of water down to three gallons, and mixing the decoction with their food twice a day for three days, then every other day for a week.

**MILK.**—The milk of a cow in her third or fourth calf is generally richer than a younger one, and will continue so for several years. In dry seasons the quality is generally richer, although cool weather favors the production of the cheese. Hot weather increases the yield of butter.

**SEEDS.**—If seeds are to be kept over a year they should be placed in a cool location and exposed to the light and air. Keeping them in the dark weakens vitality, perhaps from the tendency to grow which darkness incites, but unaccompanied by moisture enough to put forth leaf and root.

**LAYERING.**—Layering consists simply in bending down a branch and keeping it in contact with or buried to a small depth in the soil, until roots are formed. The connection with the parent plant may then be severed. Many plants can be far more easily propagated thus than by cuttings.

—It is said that the very small onions used for pickles are raised in England and imported by the owners of our pickling establishments. The plan followed by English market gardeners to sow onion seed very thickly on a bed of poor soil, where the plants do not grow thriftily, but produce very small bulbs, many of them being no larger than a hazelnut.

—A fruit grower in western New York sold the past season \$3000 worth of quinces from an orchard of 16,000 trees which have been in bearing three years. Every year hereafter the sales will, or should, largely increase. So far the only manure used has been a mixture of salt and ashes. The orchard is kept cleanly cultivated, as the trees are now too large to grow other crops among them.

**HOW TO KEEP BUTTER.**—The late X. A. Willard said at one of the meetings of the Vermont Dairymen's Association, from actual experience, that good butter, put up after the following directions, will keep in sound condition for one year. Use for a package a tub somewhat tapering, with heavy staves and heads provided at both ends, so as to make a package that will not leak. In packing, the tub is turned on the small end, and a sack of cotton cloth is made to fit the tub, and into this the butter is packed until it reaches to within an inch of the groove for holding the upper head. A cloth is next laid upon the top of the butter and the edges of the sack brought over this and neatly pressed down; then the head is put in its place and the hoops driven home. The package is turned upon the large end and the sack of butter drops down, leaving a space on the sides and top. Strong brine is then poured through a hole in the small end until it will float the butter. The hole is now tightly corked, and the butter is pretty effectually excluded from the air.

**BARE PLACES IN LAWNS.**—By "lawn" we mean any piece of grass kept solely for ornamental purposes. It may be merely a front yard, or on large places it may include many acres. These may from some cause show thin and poor places here and there. These may be mended by several methods. If the bare places are large, the surface may be worked over with a sharp rake to take out dead stems and roots, and then, after fertilizing, be sown with grass seed of a kind similar to the rest of the lawn. If the bare patches are small, the quickest way to mend them is to lay turf. In England a method is in use not only for restoring bare places in established lawns, but also for starting new ones, called "inoculating." The ground being well prepared, bits of good turf (sods) three inches square are inserted a foot apart each way. These will take root and spread, soon covering the whole surface. In making or mending a lawn, recollect that the work is to last for years, and that a good supply of fertilizing materials will be a good investment.

## THE MARVELLOUS WEBBER SINGING DOLL.



## A Mechanical Wonder.

Last year we first introduced this CHARMING NOVELTY to the children of America and it is safe to assert that no Toy ever devised attained such immediate popularity; fully aware of its merit we had thousands of Dolls ready for the Holiday trade notwithstanding which the supply was exhausted early in December, and hundreds of children who came to our store were disappointed. We have been accumulating stock for the past nine months and shall endeavor this year to fill all orders the day of receipt. **The Doll has been improved in every way since last year.** Instead of the stiff German body as in all imported Dolls our Doll has an **AMERICAN MADE BODY** with limber joints so that it will sit easily and gracefully in any position. The arm is of **Finest Kid** with separate fingers. These are positively the **finest bodies** ever put in a Doll, they are of graceful and natural shape, and much better and more expensively made than the best imported bodies which they will out-wear many times. **The Waxen Heads** with long hair are of the best French and German make. Made especially for this Doll and they are as beautiful as life, long hair, beautiful eyes and delicately tinted cheeks. We consider them the **finest Doll's Heads** ever imported into this country, and that without the **Wonderful Singing Attachment** the Doll ALONE IS WELL WORTH THE ENTIRE PRICE. THE SINGING ATTACHMENT is concealed within the body, it is one of the most ingenious inventions of the age. Its shape and location are shown in the right hand engraving. It is a **Perfect Musical Instrument**, finely made, not liable to get out of order and so arranged that a slight pressure causes the Doll to sing one of the following airs: "Home sweet home," "Greenwillow," "I want to be an angel," "There is a happy land," "Sweet bed and bye," "Bonnie Doon," "How can I leave thee?" "A B C Song," "America," "Thou, thou reign'st!" (German), "Frohe Bot-schaft" (German), "Tell Aunt Rhoda," "Buy a broom," "Yankee Doodle," "Coming thro' the Rye," "God bless the Prince of Wales," "Grandfather's Clock," "Child's Song," "Last Rose of Summer," "Joyful Message" (German), "Old Folks at Home," "Pop Goes the Weasel," "So many Stars" (German), "Sleep my Child" (German), "When I a little bird," "Cradle Song," "God save the Queen." Walking and talking dolls have long been made, but they are expensive, soon out of order and do not afford the little ones have the pleasure and entertainment that our **Wonderful Singing Doll** does, which is the **Greatest Novelty in CHILDREN'S TOYS EVER PRODUCED** and is the most beautiful and appropriate present that can be made to a child. We can furnish three sizes No. 1, 22 inches high, price \$2.75. No. 2, 24 inches high, larger head price \$3.25. No. 3, 26 inches high, price \$3.40. These Prices include **Boxing**. All three sizes are equally perfect and complete, but the larger the doll the larger the singing attachment and better head. Sent to any address on receipt of price; **free embroidered Chemise 25 cts. extra.** THE TRADE SUPPLIER. Address all orders to **THE MASSACHUSETTS ORGAN CO., No. 57 Washington Street, Boston, Mass., U. S. A.**

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**EXTRAORDINARY BARGAIN.** Almost every household in the United States has some kind of Musical Instrument, from the plain Melodeon to the expensive Grand Piano. Not one in a thousand persons ever become adepts in the art of Music, which even Mendelssohn and Mozart could not become masters of technically. But **Buckner's Musical Chart** does away with the necessity of becoming proficient in the art. It is the result of years of intense application, by a **Leading Professor**, and is a thorough though simple, **Self-Instructor** for Melodeon, Piano, or Organ. A child (without the aid of a teacher,) can learn in a few hours to play any of these instruments as easily as if it had gone through months of instruction and hard practice. It is a grand invention and saves hundreds of dollars to any person lucky enough to possess one. If you already have the rudiments of music, this will aid you in mastering the whole art; if not, you can go right ahead, and learn all easily and perfectly. Have you no musical instrument on which to practice? A few minutes each day at some friend's residence will make you perfect, so that you can play anywhere in response to calls. The highest class of Professors of Music unite in saying that **Buckner's Music Chart** leads anything of its kind. Heretofore the Chart has never been sold for less than \$1.00, but now that we have secured the sale of the remainder, we have resolved to send the Chart for **Twenty-Five Cents** and also to send **31 Pieces of Beautiful Music**, vocal and instrumental.—full music sheet size. **Free** to every purchaser. All the new opera gems of Mascot, Billee Taylor, Olive, Waltzes, Songs, Mazourkas, Quadrilles, etc., words and music. Music lovers have never had such bargains offered. **STOP AND THINK!** 31 Complete Pieces of Music, in addition to **Buckner's Musical Chart**, all for **ONLY 25 CENTS**. This is no catchpenny announcement. Our house is among the staunchest in New York City—having a well earned reputation to sustain. Our neighbors in the best part of the city, know us, for we have been among them for years. The leading Newspaper and the great Commercial Agencies all know us, and speak in good terms of us. **25 cents** sent to us will insure your receiving by return mail, postage free, **One Buckner's Chart**, and **31 Pieces of Popular Music**. If you are not entirely satisfied, we will return the money. Will send Three Charts and Three Sets of Music for **Sixty Cents**. 1 ct. and 2 ct. postage stamps taken. 18 page illustrated catalogue of Organettes, Violins, Accordions, Magic Lanterns, &c. sent free. Address all orders to **World Mfg Co. 122 Nassau Street, New York.**

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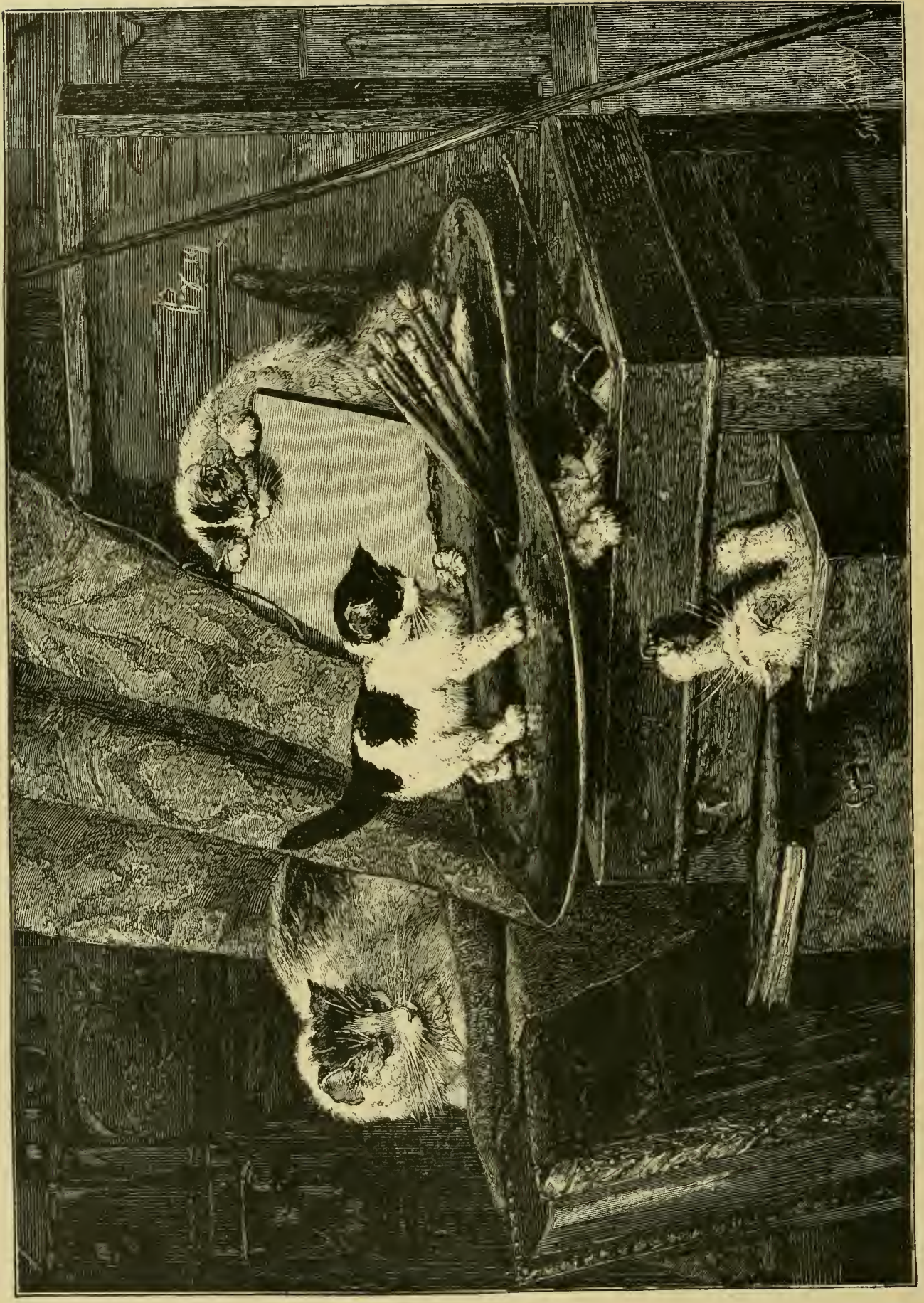
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**Straw Hat and Bonnet Bleachery**  
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Ladies' and Gent's hats and bonnets of every description finished over in a superior manner.  
**T. R. BLAKE, Proprietor.** Milliners' and Hatters' patronage solicited.









IN THE STUDIO.  
(From the Picture by Evariste Rouyer.)



1883

# Strawbridge & Clothier's Quarterly

Vol. 2.

WINTER, 1883.

No. 4.

## EVENING TOILETTES.

**S**UGGESTIVE of rich materials and lovely designs, are the words, evening toilettes. There is scarcely any limit this season to colors and ornamentation; and even less to variety of styles; so that every complexion may be gratified without wandering beyond the bounds of fashion. Rounded tabliers covered with lace flounces, or made of the dress material and edged with lace, are very pretty for evening toilettes. A new and favorite garniture for the lower skirts of silk or satin, is the pinked ruche heading, either a lace flounce or pleating of the material. Evening dresses for young ladies who enjoy the dance, are made with a short round skirt; whilst for other ceremonious occasions, what is called the square court-train, or a pointed demi-train may be worn. Ladies, however, whether married or single, who prefer the short skirt just escaping the floor, may wear it on all occasions without exciting any ill-natured comment, or looking either outre or unfashionable.

Fortunately, a full evening dress, such as is shown in our illustration, is appropriate for all ceremonious occasions; such as evening parties and receptions. The elegant evening toilette here represented, is of ottoman silk, of the apricot tint. The lower skirt is short and round; the lower edge being trimmed with three flounces of Pompadour lace, with a pinked ruche heading of the material. A cascade of the lace is placed down the centre of the front breadth. The short overskirt forms two wide points in front, and is looped bouffant at the back, falling to the bottom of the skirt in wattleau drapery, and trimmed with a flounce of the lace and ruching above. The

waist is low in the neck, and pointed; the sleeves come to above the elbow, and are trimmed with two flounces of lace with ruching above. A handsome fichu made of balls of lace with chenille fringe between, and finished with a pinked ruche of the silk, with a Marshal-Neil rose fastening it

in front, completes this lovely toilette. The gloves are of the apricot tint, and are finished with a pleating of ottoman silk at the top. Clusters of Marshal-Neil roses are in the coiffure. This pretty evening dress is of course most suitable for a young lady of the, brunette type; but in ciel blue, or any of the delicate shades of pink, it would be found equally suitable and becoming to a blonde. Evening dresses for quite young ladies are frequently made of India mull. The style most popular for this material is the baby waist, that shows off a plump neck to perfection; but this infantile style scarcely suits the dignified young ladies, long out of their 'teens. Besides, the many rich and elegant materials in heavy brocades and ottomans of this season's importations, are temptations that are difficult to resist. Then again, the charming evening tints in pink, blue, apricot, and Japanese lilac, take on a richer coloring and have a more striking effect, when represented in rich and elegant material, and trimmed with rare old lace or bead embroidery.

Fine cashmeres and other thin woolen fabrics, continue to be in favor for evening dresses. Cream white, ciel blue, rose pink, Russian gray, toad green, lavender, and other delicate hues, embroidered in silk floss, on the overskirt tablier and vest, will be much in vogue. The soft, delicate, woolen fabrics drape so beautifully that the majority of womankind hate to part with them. Spanish and Escorial laces are used for trimming such materials. The guimpe waist now so much in favor with young ladies, is a pretty arrangement, for a combination toilette. The yoke may be of brocaded satin or velvet, and the bodice of the wool material. White or black lace guimpes are dressy over pink, blue, or any satin of the color of the dress. This style of evening costume is piquant and coquettish for a very young and pretty girl.

Mrs. F. E. BENEDICT.





## HOW TO GET-UP A CHURCH FAIR.



OW we made our church fair a success, will be of interest to those about to undertake the management of one of these institutions for raising money for church purposes.

First, we began by appointing a committee, to call upon every pew-holder

and church-member in the congregation, to learn how much each one would give, and what part they were willing to take in the affair. Some agreed to assume the responsibility of a table; others promised contributions in needlework; and some gave money. By this means we knew from the beginning what we could count upon. Half-a-dozen house-wives in the congregation, undertook to divide the charge of the refreshment room. Each matron had her own corps of waiters; selecting the prettiest of her young lady friends. While on duty, each girl was dressed in a plain, dark, cashmere dress; fancy white apron; and a pretty little lace and muslin cap. As no two dresses were exactly alike, the effect was both quaint and pretty. Each girl provided her own tray. The china was hired; we would not borrow it in the congregation, for fear of heart-burnings over broken dishes. Ice-cream and cake, tea, coffee, and chocolate; with oysters raw and stewed; and good bread and butter, formed the bill of fare. The lemonade-well was placed at the entrance of the refreshment-room, and was really an artistic affair; a small cask, sunk in moss-covered rocks, with creeping vines, and two large palms overshadowing it. Rebecca was a pretty brunette, dressed in oriental costume; and she drew the lemonade in a small wooden bucket, such as children use at the seaside, by means of a miniature windlass. Rebecca drove a thriving trade, and the well was one of the most profitable features of the fair. We had a grab-bag, and a post-office, and an art-gallery. This last was curtained off, and a door-keeper sat at the entrance selling tickets of admission and catalogues. The following subjects were among the list; but the key was not added: "Tax on Tea,"—some carpet-tacks lying on a spoonful of tea-leaves. "The Lovers,"—two spoons. "Family Jars,"—a jar of preserves and another of pickles. "The Light of Other Days,"—a tallow candle. "Cain and Abel,"—a cane and a bell. "A Foul Deed,"—a hen's egg. "The Red Sea,"—C in red paper. "The Bridal,"—a horse's bridle. "Bonaparte Crossing the Rhine,"—a bone laid across a bacon rind. "Soul to Soul,"—two old shoes with the soles touching. "Pleasing Reflections,"—a hand mirror. "East Indian Group,"—handful of cloves, nutmegs, etc. "Fruit Piece,"—half an apple. "Mustered In—Mustered Out,"—mustard in the pot, and the same out.

The subjects were plainly ticketed and ranged on a narrow shelf surrounding the room, about breast-high; and draped with dark red cambric.

We prepared for the post-office in advance, by having the letters of advice, poetical effusions, and the like, written beforehand. It was in charge of some of the brightest girls we had in our set. The gentlemen helped us by writing some of our best letters; we allowed them to write under a fictitious name, to any lady they chose, provided the post-master was allowed to read the letter, or furnished with the real name of the writer, in order to guard against the unpleasant consequences which might result from anonymous letters. We charged five cents postage on every letter; and also kept stationery on sale at the post-office window. The scribes inside were curtained from view, and concealed their identity as much as possible, so that guessing who wrote the letters was great fun.

Some of the little girls took the part of flower-girls, and sold boutonnières. A great many flowers were given us, and we bought the rest at wholesale; making the bouquets ourselves; so that the sales on these were almost clear gain.

There was a good deal of friendly rivalry between those at the different tables; success depending largely on the popularity of the sales-woman.

Toys sold readily, as did clothes for children, especially baby-clothes; such as, sacques, caps, bibs, afghans, and cradle-covers. Next to these came articles for household decoration; embroidered tidies, mats, and table-covers. Fans sold well, for presents from gentlemen to ladies; and the candy-stand did a brisk business, with the children and the beaux as customers.

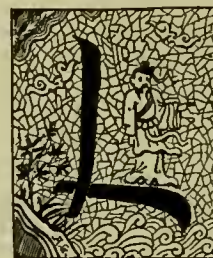
We made arrangements with dealers to supply us at a discount, and to take back all goods unsold, if returned in good order. Some valuable articles were given to us; such as a parlor organ, and a sewing machine. It was proposed to raffle these, as the most profitable mode of disposing of them; but the plan met with much opposition. Finally, the matter was settled by two of the church officers; one of whom purchased the organ, while the other presented the sewing-machine to the pastor's wife.

Our fair was held in the lecture-room of the church; which, though in the basement of the building, was large, light, and airy; with slender pillars, which rendered it easy to curtain-off all the corners. We borrowed all the curtains and draperies possible; and our out-of-town members supplied us liberally with evergreens for decoration; so that the room, when completed, was exceedingly pretty.

The infant-school-room served as the refreshment-saloon; with the part near the side door curtained off, and the rest fitted up with chairs and small tables.

It was a mooted question whether or not to charge admission; some arguing that free admission would attract a crowd, while others, that people unwilling to pay an entrance-fee, would not be likely to buy much after they came. We finally fixed the price at fifteen cents for adults, and ten cents for children; twenty-five cents for a gentleman and lady; with season-tickets at one dollar, admitting two persons during the fair; or a season-ticket for one person, fifty cents. Before we got through we were fully convinced that this was the wisest course we could have pursued. S. M. H.

## HOW TO USE AUTUMN LEAVES.



LEAVES gathered in September and stored away in boxes and drawers, are now in season as material for use in the decoration of walls and curtains. Many people consider pressed leaves to be common and stiff; and so they often are, in the hands of those who can copy but who cannot originate.

A frieze of apparently falling leaves, on a background of Florida moss, is out of the common way and very ornamental. To make it, a foundation strip of gray or white muslin is covered with the moss, held with stitches here and there, and arranged to droop gracefully. At regular distances on the cornice are clusters of ferns sewed on around pieces of cardboard; to these foundations are fastened threads to which bunches of gay leaves are tied on irregularly at various heights from the floor.

In a bare-looking room, the effect is one of enchantment. As the thread does not show, the leaves seem to be up in the air, ready to fall on the heads of those below.

Another novel arrangement is to take a scarf table-cover of gray or dark-green felt or velveteen, and, using the Florida moss for a fringe and background, sew on a wide border of dainty sprays and leaves. Select only the most perfect leaves for this purpose; and take great care in drawing the needle through, not to pull the thread tightly, as this will inevitably mar the leaf.

A new method of preserving leaves is to paint with linseed oil the right-side of the leaf; then lay them between newspapers or books, and put on them all the heavy weights that can be collected. This renders the leaves pliable and preserves the tint. Another way is to wipe a warm iron with wax, and pass it over the right side of the leaf; then place the leaves between thin paper, and add weights, as before.

Bands for holding back lace or muslin curtains, can be made of leaves sewed on a thin foundation; and with cornices of the same, the effect is charming. Bright maple leaves are sometimes dotted here and there, over the drapery, as though caught in their autumn fall; and a Christmas dress of this sort, for curtains and walls, brings back the brightness of summer over the ice and snow.

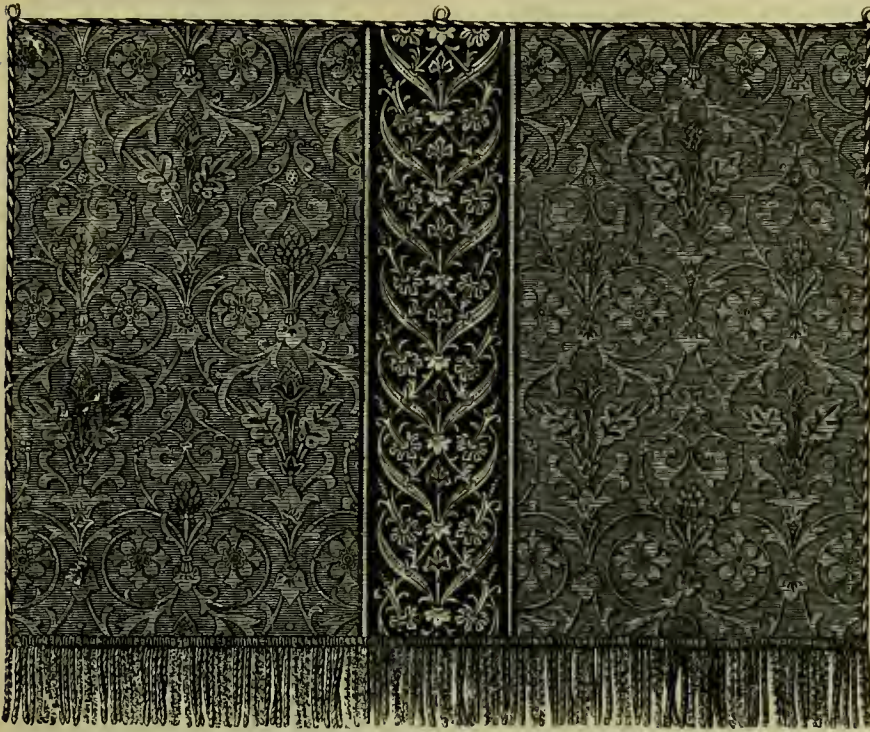
A dainty spray of small leaves mixed with grasses and tied with a bow of ribbon, is effective on the corner of a photograph or an engraving. A paste-board fan of graceful shape, may be covered with green silesia or sateen, and bright leaves sewed all over it. A similar fan for the other side can be covered as taste may dictate, and the two should be neatly joined at the edges. A long handle, twisted with ribbon and finished with a bow, completes a unique hand-screen.

A mirror frame covered with pink tarleton, on which are scattered dainty ferns and leaves, is one of the greatest triumphs in the way of autumnal decoration. A shabby frame can be made beautiful by this process; and the peculiar combination of misty pink with the vivid hues of ferns and leaves, is bright without being gaudy.

ELLA RODMAN CHURCH.



## WINDOW HANGINGS.



The ornamental shade here illustrated, is to be placed above flowing curtains, or used as the sole window-drapery. Curtains, if used, may be of scrim, cheese-cloth, lace, or of the same material as the hanging given in the illustration.

This hanging may be made of any brocade or novelty goods; or the model may be copied in plain rep, or any other upholstery fabric. Without the embroidery, gay-flowered chintz or cretonne may be employed, and even this may be decorated with some flat, effective trimming, to take the place of the embroidery. Whatever the material of which it may be made, the shade is bordered with cord and fringe; silk or woolen or mixed, of one color or of several colors, to harmonize with the prevailing hues of the hangings.

Our large illustration represents a section of the strip of embroidery. This is upon a foundation of black velvet, with applique figures of scarlet, or other bright color of velvet, cloth, or satin. The ornamental arabesque work is done with gold-colored floss. The principal stitches used are satin and stem stitches. The cordings may be worked in stem-stitch, or silk cords may be applied, by a stitch known as couching, which is literally sewing cords fast by regular, small stitches. The peculiar, basket-like effect seen in the conventional flowers and leaves, and in the border, is produced by a stitch resembling darning. This can be readily copied

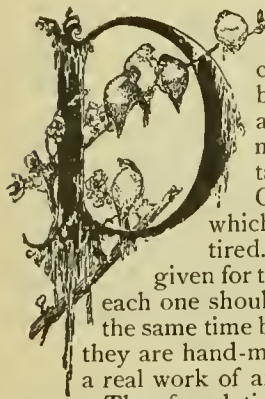
from the illustration. For this portion of the work use pale brown or green, to contrast agreeably with the black, red, and yellow. The border is of the darned-work, edged with gold-color; either silk cord, couched on; or floss, in stem-stitch.

M.





## CHRISTMAS TOKENS.



DAINTILY decorated trifles, chiefly composed of Bristol-board and ribbon, are known as Christmas tokens. They take the place of Christmas cards, with which people have grown tired. No rule can be given for their manufacture, as each one should be unique, and at the same time beautiful. Generally they are hand-made, each one being a real work of art.

The foundation of the token is usually of thick, white Bristol-board, cut into a fantastic shape. Let the decoration be a tiny spray in water-colors; and the tints faint, and the execution fine. Black and white drawings, resembling etchings or line-engravings, are done daintily with fine mappers and India ink. These may border on the grotesque; especially the black or tinted silhouettes. Text mottoes and quotations are written in an elegant style of penmanship. Bars of music, gracefully done with the pen, are often very effective. Tiny bows of ribbon; little satin panels, painted in oils; and bits of moss, feathers, or pressed flowers, often add wonderfully to the loveliness of a fairy creation.

A beautiful token is made of the Bristol-board cut in the form of an artist's palette. The outside edge, and that inside of the opening for the thumb, is finished by a simple line of gilding. Diagonally across the palette lies a narrow strip of the Bristol-board edged with gilding, and securely gummed in place. Upon the palette above the strip is a real, pressed pansy, with its stem slipped down under the strip. Diagonally opposite the pansy, upon the lower part of the palette, is a cunning little bow of pale blue ribbon, of the narrowest width. Upon the slanting strip is written, in a beautiful, fine hand, "Forget Me Not." The gilding need present no difficulty, since art-stores sell mussel-shells, having upon them a layer of the gold or silver. These are to be painted from with a fine sable brush, dipped in water. These shells cost about twenty cents a-piece, and will last fully as long as a cake or pan of paint.

A pretty token, of the humorous order, consists of a piece of card cut in the form of a crescent. Partially covering this is a spider's web, drawn in pen and ink. Below this cobweb there is the tiny figure of an old woman, with ruffled cap, and a broom in her hand. This token represents the old lady of the nursery rhyme, who went up to sweep the cobwebs from off the sky. Delineations of the human figure should be rather flat, little shaded, and somewhat of a conventional order; and should be caricatures instead of ideal representations; unless in the cases of babies, cupids, and angels. Women and children are copied after Kate Greenaway; whether in ink or water-colors.

Another crescent has drawn upon it in ink the form of an owl, resting on a twig. This is "A Nocturne." A group of three owls illustrates the proverb, "Two is company, three is none." Two owls were

perched together, the third, looking sideways at the two, a little distance off. In another group, two owls represents an old man and an old woman; the man has a battered hat on his head and a pipe in his mouth; while the woman wears a huge mob-cap. Beneath the pair is the legend, "We're from the owl country."

A bird of the more graceful order has its head daintily painted with water colors, and its body, wings, and tail are supplied by gumming to the card a few scraps of real feathers. In a similar manner a blossom is painted, and tiny bits of real moss applied, to take the place of leaves. Real ribbon ties, or seems to tie, the stems of mimic bouquets. Raised figures represent various virtues. Thus, the mouse may typify piety, from its noted love for the church.

Flat satin scent-bags, somewhat like the old-fashioned sachets, are attached to sheets of Bristol-board large enough to hold both the bag and a motto. These have a rose-bud or violet painted directly upon the satin. A white satin ribbon, with fringed ends, has fastened upon it an ordinary visiting card, with gilt edges and turned-down corner; and contains a dainty snow-flake, or lily-of-the-valley, in water-colors, and the written wish, "May you be happy." A lady, whose head, shoulders, and arms are painted, is dressed flatly, in bodice and train of cream, ciel-blue, or pink satin; and a baby is beautified by a flowing robe of India mull and lace.

Take a large sheet of Bristol-board, and copy your friend's favorite song. Begin by painting a spray of wild flowers at the top of the sheet, and then put under it, in ink, the name of the song in German text or Saxon letters. Then write the music, carefully ruling the lines of the staff, first, in lead-pencil, to be erased afterwards. Have every note correct, and see that the bass is exactly under the treble, so that the parts correspond exactly. Do not imitate printed characters, but make elegant manuscript notes. Under the music, in one long column, or two short ones, write the verses, with a fancy capital at the beginning of each stanza. Finish by cutting two holes near the bottom of the sheet, opposite the greater portion of the verses, pass through them a piece of pink or blue ribbon, about an inch wide, and tie it on the face of the card in a pretty bow.

The decoration of the scripture text may be cherub heads, or symbols copied from old prayer-books; such as the familiar lamb, or globe, with the cross. The white lily is appropriate for this kind of decoration, and so are antique illuminated letters. Bryant's "Fringed Gentian," is a good subject for an illustrated flower-poem; provided you can get a natural flower, or an accurate study of one for a model. Paint the flower, write the poem, and adorn with ribbon of gentian shade, which is a deep mazarine blue. Herrick's "Pansies," or "Daffodils," is appropriate. Let the ribbon for the "Pansies," be of a royal velvet, pansy-purple; and for "Daffodil," of a bright, golden narcissus-yellow.

Christmas tokens afford an unlimited field for the exercise of the inventive faculty, in creating multitudes of artistic nothings, that will go pleasure-giving all over the land.

M. B. H.

## HANDSOME BLANKETS.



N bed blankets, as in all articles of wearing-apparel and house-furnishing goods, the artistic developments of the period are illustrated. While the white all-wool blankets with colored borders are still considered *en regale*, and are preferred by many ladies, other styles of blankets have appeared which indicate the tendency to high art in what is naturally supposed to

be concealed between the sheet and the outside Marseilles spread or fancy coverlet.

The new blankets are handsome; those in white are soft, delicate, and fluffy as eider-down, with bordering in odd design. In some the band borders are sized, from almost a hair-line to stripes fully four inches in width; and these borders are in pink, blue, gold, red, and bronze or olive.

Other blankets show four bands, centered by a vine with leaves in the same color as the stripes; and again, the centre design is in the walls-of-Troy pattern, or the middle is formed by four blocks of color being placed so that a space is left between the blocks, exposing the white of the blanket, and giving a geometrical effect, as the row of figures created stand out in bright colors on the white surface of the warm blanket.

The German blankets have solid grounds in various colors, with vines and leaves in a lighter shade, or in some contrasting or combining color. One pair shows the ground in olive, with leaves in sun-burnt gold; another in dark blue with the vine in a pale shade, almost a cadet blue; while a third and fourth pair of German blankets are in gray and bois, or wood brown.

The very prettiest of all are the new blankets for babies, in sizes for cradles and cribs. These come very soft and fine, in tinted effects and plain surface; pale pink as delicate as the flush in the heart of the rose; or silvery blue, lavender, pale green, and cream. Sometimes the edges of these blankets are white, and are bound with heavy, soft, wide ribbon in the body color; again they are finished with zephyr lace.

No blankets are more attractive than those in white wool, which can be variously decorated. The monogram of the favored child is sometimes worked in the centre, and often at the top; and the supposed coat of arms or crest of the father, or the ancestors, may be embroidered. In others, a vine border of leaves and flowers, in one or many colors, is executed in either silk or zephyr; and in some instances pleasing effects are attained by applique; the silk or velvet figures being embroidered on to the blanket in chain or button-hole stitch. Rather more esthetic are the blankets with outline embroidery in such conceits as a baby in a cradle, a baby playing with a cat, and other quaint baby-etchings in worsted; being literally embroidered object lessons for young mothers, in which the everlasting baby forms the main point of interest.

MRS. MARY E. LAMBERT.





SOME NEW CLOAKS.

**I**N the feature of wraps worn this season, the very acme of comfort and luxury appears to be reached. The richest materials are employed for such garments: wonderful velvets, plush brocades, heavily repped silks, and matelasse. Many elegant cloaks are made of plain velvet; while sealskin plush, soft and silky, continues a favorite material for sacques, pelisses, and dolmans.

With the exception of jackets and visites, which are chiefly intended to be worn *en suite* with elegant dresses which the wearer has no wish to cover from view, all the wraps for the winter are either three-quarters long or of full length, enveloping the wearer from collar to shoe latchet, and completely concealing the dress worn underneath.

Our first illustration gives the front view of a dolman, in three-quarters length, The

material of which it is made is ottoman, fully trimmed with bands of unplucked beaver. A handsome ornament of cord and silk passementerie is set at the junction of the sleeves, behind; and crochet buttons, to match, fasten the double-breasted front. There is also a small muff of beaver fur to match that on the wrap.

The second figure illustrates another dolman of the heavily-repped silk, known as Victoria ottoman. The back of the wrap, from the waist down, is laid in two large hollow box-pleats; allowing ample fullness for the tournure.

The trimming is of chenille, in wide marabout border; fringed with heavy tassels, set at intervals along the edge.

A somewhat longer wrap is represented upon the figure at No. 2. It is made of radzimir, and has a round collar and borders of beaver fur. The sleeves are in loose Japanese shape, with deep bands of fur

around them. The cloak fastens at the throat with a handsome clasp of cut steel.

Figure No. 3 shows a walking coat of beaver cloth; intended for a young lady in her 'teens; half long, and simply furnished with collar, cuffs, and pocket flaps of the material. The color is dark brown, to match the cloth dress; which latter is trimmed with two side-pleatings of the material at the foot, while the round overskirt has five rows of mohair braid stitched flatly on the edge in parallel rows. The basque of the dress is in Jersey shape, trimmed with braid to match.

With this wrap is worn a brown felt hat, trimmed with velvet in the color of the suit, and with shaded brown wings. The oddly-shaped umbrella which the young lady carries is imported from Holland, where it is the prevailing shape. Its advantages are, that owing to its peculiar pent-house shape, it sheds the rain more effectually than the umbrellas with which we are all familiar; and then this same shape renders it less liable to be turned inside-out in a violent gale of wind.

For less wintry weather the same sacque shape might be prettily made up in the same cloth as that of the dress; or it might be rendered sufficiently warm by a quilted lining of silk.

The handsome linings are a great feature of the new cloaks. Some are of gaily-colored plush, striped or plain; others are of bright-hued silk or satin; and others yet, are in soberer shades, ornamented with fancy quilting in colored silks. Thus, on a lining of seal-brown satin, the quilting is of cardinal silk in oak-leaf pattern; while one black lining has shells wrought in light blue, another has irregular blocks in orange stitching.

While these linings are the rule with imported wraps, fur-lined wraps will continue

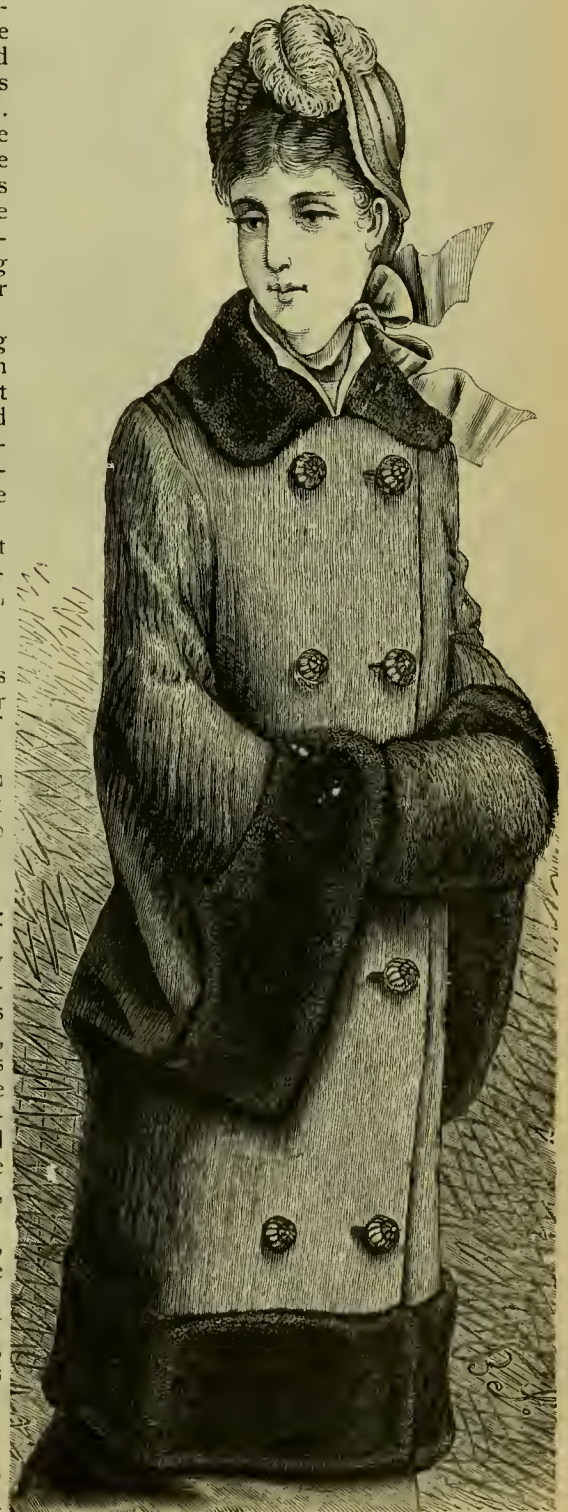


FIG. 2.



as fashionable as ever with American ladies.

In our uncertain climate every lady should possess at least one fur-lined outer garment, whether it be a circular, Russian circular, a Princess-Louise, or a dolman. Indeed, the present fashion calls for a multiplicity of wraps: an ulster or jacket for traveling and demi-toilet wear; a dolman or visite of brocade or silk, for calling and carriage wear; an evening wrap, more or less elaborate and costly; and a fur-lined wrap or sealskin sacque, for severe weather.

To these may be added others, if wealth can gratify inclination. One wealthy Philadelphia lady, for instance, is the possessor of eighteen India shawls, and several ladies might be mentioned who can count up to a dozen shawls. The wife of one of our millionaires is said to possess the finest collection of wraps in the country, numbering half-a-hundred or more; and including mantles, shawls, cloaks, sealskins, sables, opera and reception wraps, etc., for all occasions. S. M. H.

### IN THE SICK-ROOM.

The first requisites of a nurse are coolness, patience, gentleness, and firmness. Nowhere is the hand of steel in a glove of velvet more needed than in a sick room. Your mind must be thoroughly in your work, and for the time that work must be put first, before everything. One of the great faults of amateur nurses arises from an excess of virtue. They are so bent on considering their patient, that they decline to consider themselves. In proportion to their goodness and suitability as nurses is their well-being important. If they exhaust themselves unnecessarily to do things anyone else can do as well, when the strain comes and the time for their chief usefulness arrives, they may either break down altogether, or be so thoroughly stupefied by overwork as to be at their dullest, just at the particular moment when every faculty should be at its brightest. Never try to combine resting and nursing. At regular intervals, let someone take your place, and leave the sick-room; either go for a good sharp walk or go regularly to bed for a thorough rest. This will keep you in far better condition than twice the time spent on a sofa or bed in a sick-room, where you never really rest, and only get into a doze.

Be regular as to your food. Anxiety about your patient, the confinement, and the fatigue of a sick-room, will all combine to rob you of your appetite. Still, as a matter of duty, take light, nourishing food at stated intervals, and never go near a sick person while feeling exhausted. Always take something before entering the sick-room after an absence for rest or exercise.

This is most important to both nurses and visitors of the sick, especially in infectious cases, and materially diminishes the chances of infection.

Never fidget in and out of the room, but go about your work quietly and calmly, observing the most fastidious neatness in your person, and all your surroundings. Never put a thing down in a hurry, it hardly takes a second to put it in the right place, and often saves valuable minutes when you want it again. Keep your patient and the room as cool and fresh as possible. A small rag soaked in Condy's fluid, placed

ness of their surroundings, and appreciate the pleasant appearance of a neatly dressed attendant.

Be very particular about the doctor's directions. If possible, write them down at once, so as to forget nothing; also keep a list of everything you may wish to ask him, so that nothing may slip your memory and haunt you later. Doctors are very patient with amateur nurses, and will take great trouble to help and teach them, if they, on their side, be willing to learn. But though a nurse's care must be, at times, incessant, she should be careful not to obtrude

it; sick people are suspicious, and nothing frets them more than whispered conversation, or the feeling that things are being kept from them. In fact, trying to keep some circumstance secret has often done more harm than if the original matter had been blurted out at the first. If once suspected, a nurse's influence is pretty well gone; instead of relying on her, and being soothed and quieted, the patient is feverish, and nervously watching her every move. "Sick folk's fancies" have passed into a proverb, and this proverb, like many another, conveys a great deal of truth.

Sick folks take likes and dislikes they would not dream of when well, and among these none is more common than those for or against some particular person, often the very individual for whom in health they have the exactly opposite feeling. But once an invalid takes one of these fancies against anyone, that person's usefulness is done, and the kindest course is for them to avoid the sick-room altogether. If this be done, the patient, on recovering, will have quite got over the feeling, whereas, if the opposite course is followed, the dislike will only strengthen with returning health, though the patient may be quite ignorant of its origin. Even when not ill enough to show it unconsciously, the patient will fret and chafe at some trick, or mannerism, and the worry this slight cause will occasion is often the source of relapses that frighten the unlucky and innocent culprit to any extent. The moment a nurse discovers one of these prejudices, one of her greatest trials, if she be kindly and considerate,

begins; for that person must be kept out of the sick-room; and to do this effectually, and without offending, requires great tact and management.

These are amongst the delights of nursing; and if you have not a good constitution, a good temper, nerves, a steady hand, and rather more than your fair share of both firmness and patience, do not, unless absolutely obliged, undertake nursing, but content yourself with the equally useful, if humbler, office of assistant. MRS. GARDMAL.



in a half-open match-box and laid between the sheets, will help greatly in getting rid of the closeness almost inevitable when a bed is in constant use. A little diluted with water, sprinkled from a child's toy watering-pot about the floor will also be a comfort; and so will a little eau-de-cologne poured over a tiny cork and set alight. These are trifles, but any trifle which increases the patient's comfort should be considered, and long before a sick person can explain the feeling, they enjoy the freshness and dainti-





FLOWERS IN WINTER.



WINTER is a trying season for plants, because the air of the rooms in which they are kept is too dry and lacks freshness; the plants come spindling up, the leaves soon turn yellow and drop, and any buds that may form will blast. The air of our sitting-rooms, is impregnated with gas from coal, to a degree appreciable by the plants.

These objections can be remedied with a little trouble. Keep a dish of water on the lid of the stove, to evaporate. Also thoroughly shower the plants every morning. This will keep the air moist enough for them to grow healthily. Supply fresh air by opening a window in an adjoining room, let that room fill with pure air, then open the connecting door and admit the fresh air to the living-room. It is better to do this than to open the window where the plants stand; because the air from without is too cold at first, and needs to be warmed before it reaches the plants. Let in the air in this way, twice a day, and keep the air in the room moist by evaporation of water and showering the plants, and the evils of the ordinary room can be overcome.

Give the plants all the sunshine possible. Remember that the sun in winter lacks the strength it has in Summer, and let your window-garden have the full benefit of all there is. Every few days give the plants farthest from the glass the places of those which are the nearest to it. The only curtain that I use at the windows where I keep plants, is a thick holland shade, which I let down at night. If you want your windows for plants, devote them entirely to plants. If you admire draperies more than you do flowers or "green things growing," why, put up the draperies; but give up the plants. You can not compromise with the two. The curtains and lambrequins will directly injure the plants, by keeping out a large amount of sunshine; and indirectly the fear of injuring the curtains will prevent you from showering your plants as you ought to. To my mind, no curtain is half as ornamental as a vine clambering about the window. If you must have a drapery of some sort, let it be a narrow, straight lambrequin, hung on rings. This can be run to one side when the sun strikes the

window; and will not interfere with the plants.

By the first of January, your windows ought to be gay with flowers, if the plants have not exhausted themselves by blooming during the summer and fall. Plants for winter use should not be allowed to blossom at all through the summer. Reserve their forces for the season when flowers are most appreciated. As soon as they begin to grow or put forth buds, begin a system of gentle stimulation. I find nothing more convenient for this purpose, and nothing more generally beneficial in its results, than ammonia. I use just enough in the water, twice a week, to give it an ammoniacal smell. Plants soon begin to flourish under its influence, and the foliage takes on that rich, dark green color which always denotes a healthy growth. Keep off all insects. Fumigate the aphids by burning coarse tobacco on coals; or, what is better, evaporate tobacco-water among the plants. To fumigate, put the plants in a small close room, where the smoke can be confined among them for some time. Also, syringe them with an infusion of tobacco. The daily showering advised, will be sufficient to keep the red spider in check, for he detests water. Be sure to reach the under side of the leaves, in showering, for there he generally takes up his abode. A syringe will throw the water into the very places where it is needed most, and do much more effectual work than a showering will.

No sitting-room should be without a box of hyacinths and tulips to give it cheerfulness and color during mid-winter. These flowers can be easily grown in the house. Pot them, putting about three bulbs of each in a six-inch pot; set in the cellar for a fortnight, by which time the roots will have started; then bring to the window, and soon the green leaves will unfold, and it will not be long before the buds appear. I prefer hyacinths, because they are more delicate and fragrant than tulips, and continue longer in bloom. But the brilliant, tulips you will want for variety.

Do not give too much water to the plants in winter. In summer the moisture evaporates rapidly; but in winter it does not. Twice a week is as often as it is advisable to water the plants. Every pot of geranium, heliotrope, rose, or any similar plant, should have an inch or two of broken pottery or brick in the bottom, to allow the water to run off, if too much is applied. Let the surface of the soil get dry before you give more water; and water with regularity, not spasmodically. I know a lady who will often neglect her plants for a week, then water daily for several days. In consequence, her plants are failures, as she ought to expect; and I am only sorry for the plants. If she cared for them, she would be attentive to their wants.

Don't grow plants unless you love them; no one who keeps plants because it is the fashion to do so, is ever successful with them. Once a week take a fork and loosen the top of the soil. Never let it get hard. Keep all dying leaves and faded flowers cut off. Never let seed form or ripen on plants in the house, for this exhausts the plant, and will interfere with its blossoming.

If a plant is nipped by frost, remove it at once to a cool room, darken the windows, and sprinkle it thoroughly with cold water;

also pour cold water on the soil, if that is frozen. Let the plant remain in the dark for some time, and if it is not too badly frost-bitten it will come out all right; unless it is very tender or succulent in its nature. Often frozen plants will drop their leaves in spite of anything we can do; but very soon they begin to grow again, so it is never safe to throw a plant away at once, after being frosted. Cut back the wilted branches, if cold water fails to benefit it, and wait. A holland shade drawn down between the plants and the glass is a great protection in cold nights. Have your plant-stand on castors, and wheel it from the window at bedtime.

EBEN E. REXFORD.



TEACHING TO SEW.



LITTLE girls of four may learn to sew without injury to health; but the lesson must be short at first, and a great deal of patience must be shown by the teacher. Let the mother spend fifteen minutes every morning teaching the child, and good results will follow.

The child's sight being delicate at that age, select coarse materials for working upon, and thread her needle. Cream or drab is less trying than white; and checks or stripes should be avoided, as they dazzle the sight and induce headache. The first lesson should be joining two sides of a piece of work by oversewing; picking up threads not being difficult, and a sore and bleeding finger not being caused. The seam will be puckered out of shape at first, but as the lessons go on the puckerings will decrease. Reward progress with kind words and an occasional small gift. The first lesson should consist of little more than teaching the small fingers how to hold the needle and thread, and use the thimble. These items will not be learned in one or two lessons; but their proper performance should be insisted on. Plain needlework should be the basis of all instruction in the art. Fancy work of all description may be learned after a knowledge of plain hemming, stitching, and running gathers, has been gained. To make something for dolly will be an incentive to work; and as dolly is a fashionable young lady, the supply of work need never fail. As soon as a child has a fair knowledge of needlework, learn her how to cut out the garment to be made-up. Though plain needlework takes high rank among the useful acquirements, yet it is scarcely too much to assert that a knowledge of planning and cutting-out to the best advantage is found even more useful when the child grows into the woman. For a child's first essay in cutting-out it is best to mark out the plan of the garment with a colored crayon, then show her where to begin; teaching her to follow the lines faithfully, and showing her how to treat curves and angles.

EMMA SPENCE.



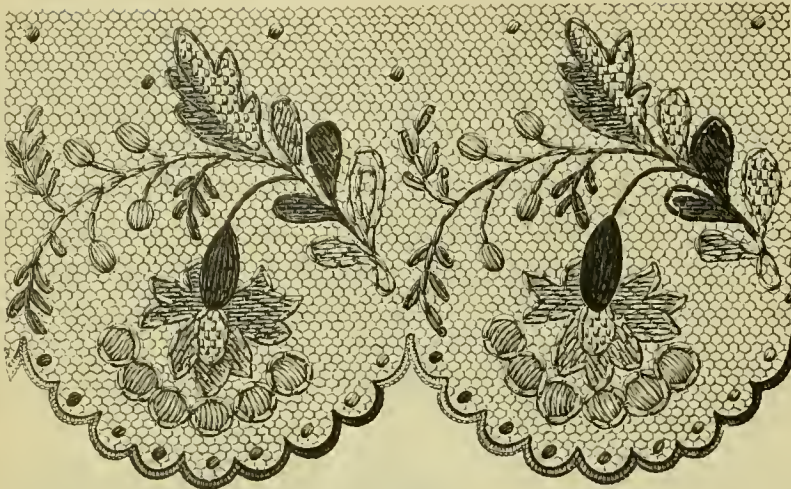


FIG. 1.

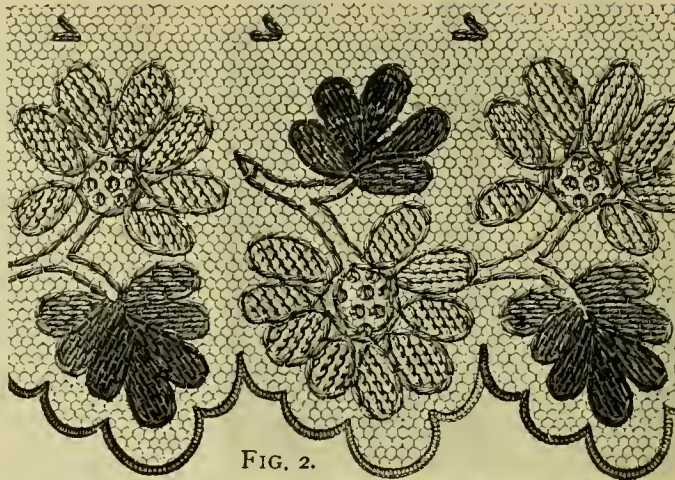


FIG. 2.

### DARNED-NET-WORK.

The surrounding specimens of darned net-work are useful for a variety of purposes.

For the patterns, Figs. Nos. 1 and 2, fine Brussels tulle is used. The patterns are worked partly with filoselle and partly with floss-silk, in diverse colors and shades. This lace is used for fichus, parasols, bonnets, and dresses.

Figure No. 3, is a very good imitation of Alencon lace, made on darned-net. This lace is worked upon Brussels net. The designs are outlined with thread, and partly filled with darning stitches and partly with cob-web stitches of very fine linen thread. The net is edged with woven picots. The yellow color of the lace is obtained by steeping it in saffron water or in strong coffee.

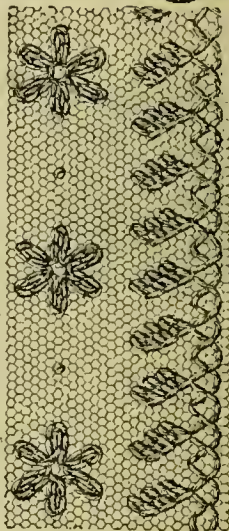


FIG. 4.

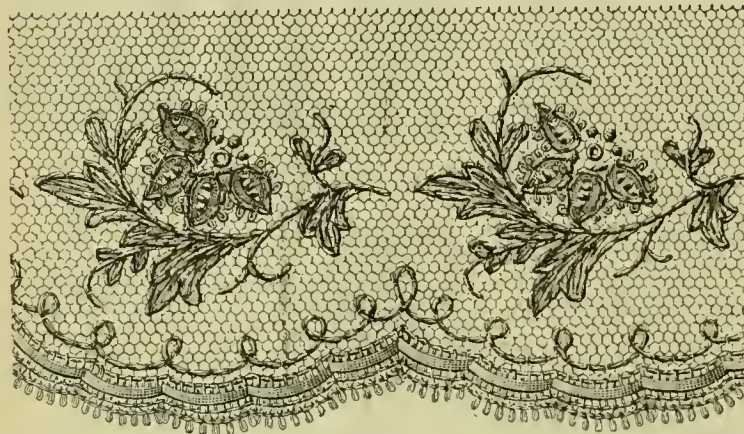


FIG. 3.

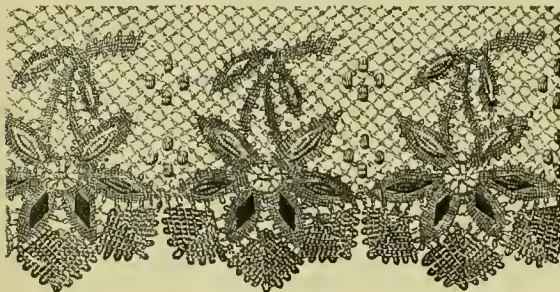


FIG. 5.

In the illustration No. 4, is given a sample of Breton lace. This is a very pretty and an easy pattern of the kind of lace now much in use. It is to be worked on tulle with linen thread. The outlines of the figures may also be worked with gold thread.

Figure No. 5, shows a pattern of pillow lace. A very pretty style of oriental lace trimming is given at Fig. No. 6.

The handsome collar, a corner of which is shown in the illustration, Figure No. 8, is made of modern point lace, with Honiton applique. Do the darning with fine linen floss, and fill-in the wheels and d'Alencon bars with nun's thread, Nos. 3 and 4. Use Nos. 1 and 5 to work the sprays and powdering with.

Figure No. 7, shows a good pattern of broad lace edging for an infant's cap and sacque.

E. EVELYN.

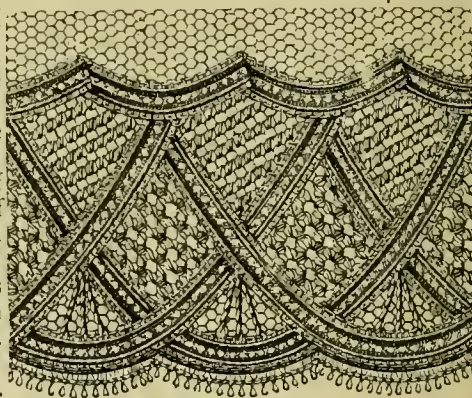


FIG. 7.

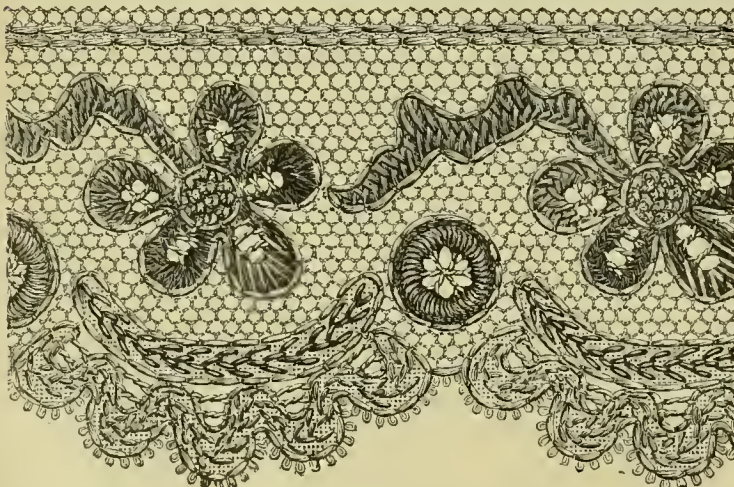


FIG. 6.

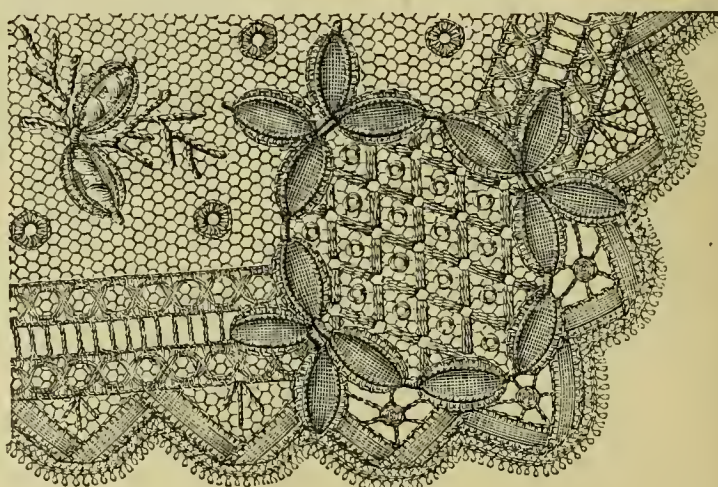


FIG. 8.



## SMALL CONSERVATORIES.



CONSERVATORIES in which to collect many kinds of flowers not adapted to culture in the sitting-room windows, are not unattainable luxuries. I have built two small ones, and the cost has fallen below \$75 in each case.

The first one was made out of an old veranda. I had a wall of masonry constructed under it, and a cistern made in one corner, with a pipe conducting water into it from outside. There was a small pump in the conservatory, and by attaching to it a small hose, I could at any time keep the air moist, and sprinkle my plants as thoroughly as I chose to. This veranda was sixteen feet long by eight feet wide. I ordered sash made to fit the openings between the posts. Frames were made to fit these pieces of sash, the same as for windows. After the frames were in place, I had the space between the floor and the bottom of the glass snugly cased, outside and in, and filled-in between the casing with fine, dry sand. As the posts were eight inches thick, and the casing went on the inside and outside of of them, I had a space of eight inches in width filled-in with sand, below the glass; thus effectually keeping all crevices closed. In the autumn I put on storm-sash; thus securing two thicknesses of glass, with an air-space between.

This room was connected with the sitting-room by glazed doors, which were left open at night, to admit the heat from a base-burning coal stove. This heat is not the best for plants; but if you have plenty of water to use, you can keep the plants moist enough to counteract the effect from such a heat.

I had two rows of shelves made across the ends and the front of this room, and a row about half-way up the glass, all around. I found the room large enough to accommodate two hundred plants, without crowding. Before cold weather set-in, the room was banked up well above the junction of masonry and wood, and the storm-sash put on with long screws, which drew it down closely against the frames.

In this cheap conservatory I kept plants for three years without losing one by frost. Then, as we were building a wing to the house, and the living room was to be in this wing, we concluded to build a new conservatory. This one was roofed with glass, and had a better system of ventilation. The glass roof admitted more light and

heat, and plants could be trained along the rafters; which could not be done in the other conservatory, because of the lack of light from above. A section of this roof was hung on hinges at the upper side, and could be lifted for ventilation in summer. There was also a door opening into the garden, which was admirable for ventilating purposes, and found convenient in many ways. For winter ventilation, when it was out of the question to use either the door or the section in the roof, I had a tin tube placed in the space below the glass. It ran from one corner to the middle of the building, and there turned and ran up inside the casing between the sash, and at the top of the casing it projected into the room about two feet. The last foot of this tube, inside the room, was pierced full of small holes. Over this a closely-fitting cap could be slipped, thus admitting as much or as little air as was wanted. I almost always had

tight; that is the main thing. Wherever the cold is likely to attempt to get in, make all effort to keep it out. There will be little chance for cold air to enter when sand is filled in between the casings below the glass (which should reach to within a foot and-a-half of the floor); when every sash is set in place and held there by screws; when the cracks are filled and covered by two or three coats of paint, outside and in; and when there is an extra set of sash for winter use.

The lumber used in the construction of the conservatory should be thoroughly seasoned; and should be painted as soon as possible, to prevent the moisture from affecting the wood. The sash should be heavy and deep, with large glass; small panes break up the pleasing effect. The shelves and stand can be arranged to suit the taste of the owner. I have cleats nailed along the edges of all shelves and tables,

to keep sand thereon. This sand serves a double purpose; it absorbs the water which may run through the pot — saucers are an abomination in a conservatory—and it gives-off a moisture which is beneficial to all plants.

If your conservatory is to be heated from the sitting-room, have it connected with that room by large glazed doors. In this way plenty of heat can be admitted at night; and the outlook from the sitting-room is delightful, when flowers make the conservatory gay. If the light is too strong during the middle of the day, curtains can be used. After nine o'clock in the morning, on almost any sunny day in winter, the conservatory will be warm enough with these doors closed. The plants should be syringed well after

closing the doors; and the air will be moist all day. It is very easy to keep down the red spider and the aphid in a room that can be closed tightly; for the moist air will kill the first, and tobacco-fumes, the other. Use plenty of water over your plants, as well as at the roots. In such a room a miscellaneous collection can be kept. Those loving heat most can be grown on the shelves the highest from the floor, for heat rises. Shady locations can be selected for those not particularly fond of sunshine. Vines can be trained across the rafters and draped about the doors. The roof should be nearly as steep as an ordinary house-roof, in order to prevent the lodgment of snow thereon. The heat against the roof will generally melt the snow as fast as it falls.

If you want a conservatory of small size and not elaborate, to build one, let your carpenter go to work as if he were building a veranda, with a steep glass roof and sides inclosed in glass; instructing him to make

this cover partly off during the daytime; for the room concentrated the heat of the sun, and became too warm, making fresh air desirable. At night it was kept closed, in cold weather. By placing the tube inside the casing, with sand about it; then leading it up to the roof, and then into the room, the chill of the air was tempered before it reached the plants.

This conservatory has a wall of stone for a foundation, with a cistern laid in stone under it. The floor was double, filled-in between with sand. The spaces between the casings and about the frames, was also filled with sand.

Chief items of importance in building a conservatory are: light, fresh air, and protection from frost. A great many carpenters hesitate to undertake the erection of one, because they have the idea that conservatories are very peculiar. Any carpenter who can do good, close work, can easily make one. He must make everything





every joint frost-proof, and have all spaces between the outer and inner wall filled with sand or mortar. The result will be just such a room as many a woman has longed to have, but has thought it too expensive for the means at her disposal.

A conservatory should face the south, if possible; an eastern exposure will answer very well, and a western one is better than none. A room sixteen or twenty feet long, ought to be ten feet wide and eight feet high in front. The upward slope of the roof from the front will make the room appear considerably higher.

I have said nothing about heating in any other way than from the base-burner in the sitting-room, for the reason that persons able to afford furnaces will require a more elaborate conservatory. Such as these I have described, can be built on to a house, at any time, without much trouble. If built over windows, these windows can be cut down to the floor, and made into doors. Always have glazed doors between the conservatory and the sitting-room, if possible, on account of the greater ease of keeping the atmosphere in the plant-room moist.

Such a room, to a lover of flowers, is a source of extreme pleasure. The work among the flowers will be soothing and restful, and will afford excellent exercise. To me it is never work, in the ordinary sense of the word, to take care of my plants.

If any point has not been made clear, I shall be pleased to give all possible information to any one who may take the trouble to ask for it.

EBEN E. REXFORD.

### KNIT MITTENS.



MITTENS, big and little, are now in demand. Papa and mamma find them convenient for driving, for evening walks, or occasions calling for haste, when there is no time to don spruce gloves; boys and girls

want them to wear to school, and for play; and baby cannot be taken out for several months to come unless the little hands are protected.

Knit mittens are nicest when of cashmere or Saxony yarn. The former is most suitable for men's and boys' mittens; the latter for women's and children's. Three ounces of wool will be sufficient for a pair of mittens of ordinary size, and about an ounce will be enough to knit a pair for the baby. It is usual to knit men's and boys' mittens of a deep wood-brown, with stripings of gay color, as red or blue, about the wrist; women's and girls' are generally cardinal or garnet, with gray or drab wrist; while babies' may be white or pink. When the wrists are striped, it takes but a proportionally small quantity of the colored wool used for striping. With four fine knitting needles cast on a number of stitches, as for an old-fashioned pulse-warmer. No precise number of stitches is given, but a certain proportion must be followed. The number of stitches must be divisible by three, so that the same number of stitches will be upon

each of three needles. The stitches are so regulated that, in forming the ribbing, two raised stitches will be at the beginning of each group of stitches, and two depressed stitches will be at the ending; providing that, in making the ribs, the usual rule of knit two, purl two, is observed. If, as may be done in babies' mittens, the rule of knit two, purl one, or knit one, and purl one, is followed; then one depressed stitch must be at the end of each series, or of each group upon each separate needle.

Sixty stitches is the number usually cast on for a lady's mittens. Knit the wrist-piece in straight, lengthwise ribs, as for a pulse-warmer. Pick out the middle rib of one group, when an appreciable length has been attained, and stick a pin in it, which pin must not be removed until its work is done. Knit until the wrist-piece is finished, then purl all the stitches, forming a sort of border or boundary between the cuff and the mitten.

Continue to knit plainly, purling only the stitch upon each side of the rib marked off with the pin. This rib forms the beginning of the thumb. Knit plainly, purling only these two stitches, for a certain number of rows, to be determined by the size of the mitten. In a mitten which began with sixty stitches, knit six or seven rows.

In the next one, begin to widen. The widening is done in the thumb, the hand-part continuing to be knit plainly. Widen in this row by making an extra stitch upon the needle between the two stitches of the one rib remaining upon the needle, the one that was marked by the pin. Always purl the stitch upon each side of the now-widening thumb.

Knit plainly for several rows without widening, still purl upon each side of the thumb. In a large mitten, there is no necessity for widening immediately; in a small one, there is. In a mitten founded upon sixty stitches, knit about five simple rows between the intervals of widening.

To widen for the second time, make two extra stitches upon the needle, each between the outermost stitch of the thumb-rib, and the stitch immediately next to it. The process must be continued until the widest part of the mitten has been attained, covering the widest part of the hand.

Now take all the thumb-part off from the needle, by means of a darning-needle; placing each stitch upon a stout piece of thread, whose ends are secured so that not a stitch will be lost. Knit plainly the stitches remaining upon the needles; making six extra stitches above the thumb, just separated, so as to take its place upon the needles; form a foundation for the part of the hand immediately above it, and also for the upper part of the completed thumb. Knit plainly the hand-part straight around, for several rows, to be determined by the size of the mitten; in one founded upon sixty stitches, knit about six plain rows, before beginning to narrow.

Narrow by knitting two stitches as one,

then six or eight plain, knit two together, six or eight plain, and so on, until one row is completed. Do not narrow again, until you have knit plainly as many rows as there were plain stitches between the groups of two knitted together. That is, if six or eight stitches were knitted plainly, at intervals, in the narrowing row, then knit six or eight plain rows, before narrowing again. In a large mitten, in which the eye might be at fault, pins may be stuck in, to mark the proper number of rows.

Narrow next time by knitting plainly one or two stitches less between the groups of two narrowed stitches, than in the previous row. Thus, if you skipped, or rather knit plainly, six or eight stitches at a time, treat similarly five or seven stitches in this row. Knit just as many rows, five or seven, before narrowing for the third time.

So continue until you have reduced the number of plain stitches between the narrowed ones, and, in the same proportion, the number of plain rows between the narrowing rows. The narrowing is determined by the number of plain rows between the first two rows narrowed. So continue until you have left two stitches upon each needle, or six in all. Break off the thread, pass it through a darning-needle, and with it catch together neatly these six stitches, which when joined, form the point of the fingers.

Go back now and finish the thumb. Lift every stitch carefully off the sustaining thread, and arrange it upon the needles. Make a number of extra stitches along the lower edge of the hand-part immediately above the thumb; that is, pick up as many stitches as possible along the open edge left by the extra stitches formed in the hand-part. Arrange these stitches proportionally upon the needles. If it is necessary to narrow a little at the beginning in order to shape the thumb, do so sparingly, and on the inside, say, about twice in the fourth row, before actually extending its length. Then continue to knit plainly for several rows, about eight or ten, or until half the required length is reached. The actual narrowing is done like that of the hand-part, but on a small scale. Thus, knit two together, four plain, etc.; four rows plain; knit two together, two plain; two rows plain. So continue, the actual number of rows and stitches knit plainly being regulated by the judgment. The thumb naturally narrows more abruptly than the hand, but must not do so too abruptly. Finally there will be two stitches left, one upon each of two needles; join these with a darning-needle in the same manner as the hand.

H.

A PRETTY SCRAP-BAG for the bedroom is made of white linen. Cut a piece fifteen inches square. Across the top and bottom put on a strip of canton flannel three inches wide; sew this to the linen with fancy stitches, then draw three circles at equal distances apart, and of about the size of a half-dollar. Work these, commencing at the centre, and going up in straight lines to the circumference, with three or four shades of yellow embroidery silk. This bag is not gathered at the top, but has two blue strings attached to the corners to hang it by. The bottom of the bag may be ornamented by a strip of linen fringed out.



## FASHION GOSSIP.



ESPIE an-  
nouncement long  
since heralded,  
that this winter  
would not be a  
very severe one,  
furriers have in-  
troduced a num-  
ber of novelties

warm enough to

keep out the cutting  
cold of Siberia. There

is not an article of outer  
wearing-apparel, for

either man or woman, that

cannot be bought in fur.

Shivering forms may literally  
envelop themselves in fur from  
the crown of their heads to the  
tips of their toes. To wit: there

are caps made of otter or seal-  
skin, the Langtry turban and the

Rosedale, being the leading shapes for

ladies; and the driving-cap,  
high turban, and Alexis, for gen-  
tlemen. There are seal-skin

coats for both sexes; long cloth  
garments that extend from

throat to feet, heavily trimmed  
with fur; fur gauntlets and

driving-gloves; hand-muffs,  
and muffs to keep the feet

warm. But it is in the minor  
novelties for the ladies that the

prettiest things are shown. The

Talma—which is a return to a  
very old style—is made of otter,

lynx, or any leading skin,  
shaped deep to the shoulders

in the back with two broad tabs  
a yard in length, extending

down the front, and fastened  
with a bow and loops of satin

ribbon. Seven inches deep is  
the usual size of the fur collar;

shoulder-capes are longer, and  
have frequently turned-over

collars and long front-pieces.  
The skins most in vogue are

seal; sable; black, silver, and  
white fox; mink, natural, black

and blue; musk; black mar-  
ten; squirrel; astrakhan; mar-

mot; Siberian; chinchilla;  
grebe; raccoon; beaver; and

African monkey. Sable is  
again restored to favor, and a

few long cloaks are seen of this  
rich-hued costly fur. It is much

admired as a trimming; and as  
it is permissible for mourning

wear, it is frequently seen on  
black cloth; although sombre

colors, such as bottle-green,  
seal-brown, and deep blue, show

it off to better advantage. The  
muff of to-day is a graceful

little affair. The marmot and  
chinchilla muffs are soft and

dainty; and entirely new are  
the chenille muffs, where from

a chenille foundation, a multi-  
tude of chenille pendants droop.

These muffs come in black,  
silver-gray, and chinchilla;

and there are hand-bags to correspond.

In former times the skins of animals were  
so highly appreciated as wearing-apparel,  
that a furrier found selling skins damaged  
in the least, or differing in the slightest de-  
gree from what they were claimed to be,  
was put in the pillory, and had his wares  
destroyed. In those days ermine was the

fur of royalty; citizens wore squirrel and  
budge, or lamb-skin; and the peasants wore  
cat-skin and badger-skin. Edward III.

issued a law restricting the wearing of furs  
to those who had an income of so many  
hundred pounds; and forbidding even the  
nobility to use ermine. From the time of  
the Plantagenets furs have had an unbroken  
popularity.

In one recent year, cats are said to have  
contributed about 8000 skins; but as we  
never hear of cat-fur, it is to be presumed  
that they are dyed and dressed, and sold  
under a more dignified name.

From a fashionable point of view, the  
winter of '83 has fulfilled the prophecies  
concerning it. It is a season of exceptional

richness of elaboration in dress rarely seen  
before, and yet it is a season of great lati-  
tude. Elegance is permissible, but it is  
not obligatory; and being permissible in  
its fullest extent every advantage is taken.  
Likewise, in its turn, is simplicity allowable;  
and, therefore, we are accorded a variety  
which cannot fail to have its spice.

There is another reason for this variety.

The fashionable war waging for the past few  
years between England and France, has  
waxed warm this season. As if wearying

of the rivalry in which England was un-  
doubtedly gaining the ascendancy, France

put forth her strongest energies, and not  
without effect. Her first blow was telling.

She struck at the English tailor-made cos-  
tume, which was a vital point; and she

scored a triumph by sending over a charm-  
ing little model, distinguished as the Pa-

risian tailor-made suit; which had all the  
advantages of the English costume, minus

the stiffness.

The Parisian suit, like the other, is made  
of cloth of any of the leading shades; it is







FIG. 3.

would dare to bring together; woven into curious patterns, that only a French mind could conceive. England must needs look to her laurels.

In the mean time all the advantages of this "merry war" are ours. Between the importations from both countries, added to the no-less-beautiful creations of home design and home manufacture, we have a wide field to choose from.



FIG. 4.

cuts; a graceful one being illustrated at Figure No. 3. The material is black brocade velvet, with the pattern stamped on the satin ground. There is but one seam down the back. The dolman sleeves are continued from the side pieces. The wrap is the same length all around, and it is bordered with passementerie—a net-work of chenille—from which droops a deep fringe of mixed chenille and silk. The same trimming forms

a collar about the throat. The bonnet is a black velvet poke, trimmed with velvet folds, and three drooping plumes of red and yellow.

The chief beauty of the Langtry turban is, that it fits the head so closely as to display its full shape. The one shown at Figure No. 4. is one of the season's novelties. It is formed entirely of a series of rows of fine braid; its sole trimming is a bird with outstretched



FIG. 5.

characterized by absence of ornamentation and by perfection of fit; but there is a certain something—a touch to the drapery, perhaps, or a curve to the seams—which gives the suit an indescribable charm.

Nor is this all; scarcely a day passes that some striking novelty is not sent over to us: wonderful toilettes with trains of massive velvet, plush, and brocade; and embroidered fronts, glittering with jet and pendant crystal and pearl; and material combining colors that only a Frenchman



FIG. 6.

wings, placed across the front. This turban is prettiest in black, seal-brown, or dark green; the bird supplying the touch of color.

At Figure No. 5, we have illustrated a remarkably-stylish walking costume, which is to be especially recommended, as it is attractive without being conspicuous. The material is a combination of a durable shade of gray radzimir and plain cloth. The skirt is formed of the plain cloth, and is laid in deep kilts; the radzimir forms the bouffant drapery at the back, and is brought crossways over the hips, and is fastened on the left side with a large steel buckle. The tight-fitting basque is cut round and short, and the shoulder-seams very high. A tiny pad may be added on the shoulder to increase the raised effect of the sleeves. The hat is a light gray felt;



FIG. 7.

the broad brim turned up on the left. It is trimmed with a darker shade of ottoman ribbon; light and dark gray feathers, and a handsome steel ornament.

Figure No. 6, illustrates a graceful home dress, made of cashmere, in a soft shade of blue. The skirt is trimmed with a box-pleating, laid over a narrow plisse; and with festoons of the drapery, caught with loops of blue satin ribbon. The drapery is caught up at each side with ribbon, and also in the centre of the back. Folds of soft surah are inserted in the front of the bodice, which is shirred at the throat and into the waist. The bodice opens up the back. A flot of ribbon is placed upon the left shoulder, and the same finishes the sleeves, which are slightly longer than elbow-length. This costume is appropriate for a young girl, and would be an excellent model for a graduation dress.



FIG. 9.

with a cream-tinted ground, embroidered with shaded brown-and-gold flowers, and sprays of deep yellow wheat. Where the train meets the front, it is caught back with a gold buckle, and shows a lining of mandarin satin. A full velvet drapery is carried over the hips and is puffed in the back. The velvet corsage is pointed back and front, is cut decollete, and is finished with a high standing collar of lace, made to stand up by a piece of extremely fine wire. The elbow sleeves have a deep fall of duchess lace.

Figure No. 8, illustrates an English tailor-made dress of checked brown cheviot. The tight drapery is gathered diagonally over the pleated skirt in front, and is caught gracefully in folds at the back. The jacket is a stylish cut-away; quite plain, with the exception of a row of brown crochet buttons and a high standing collar.

At Figure No. 9, another Langtry turban, also braided, is to be seen. This one, however, is in black, and is simply



FIG. 8.



FIG. 10.





FIG. 11.

ornamented with a bow of braided black cloth, matching the hat. It would be appropriate for second-mourning wear.

For short walking-jackets, stockinette is the leading material; as from its elastic nature it fits the figure as will nothing else. A pretty model is shown at Figure No. 10. In this, the perfect plainness is relieved by the jacket; around the bottom and up the front the jacket is cut into points and bound with braid. Stockinette comes in the durable shades of dark brown, blue, and green. The hat is a broad-brimmed felt, trimmed with bands of plush and a quantity of ostrich tips.

The evening costume, shown in Figure No. 11, has a foundation of ottoman brocade; fine shaded red flowers, scattered over a pink-tinted surface; combined with plain pink ottoman silk. The front of the skirt is of the brocade, draped over a gathered flounce, finished with a shirring. The side plastrons are of plain ottoman, and meet the front with a trimming of cream Medicis lace. The back drapery is a



FIG. 12.

separate piece, bordered with a plisse. Narrow plisses extend around the bottom of the skirt; two rows over the train, and one row in front, with Medicis lace. The same lace ornaments the elbow sleeves, together with a cuff of the brocade. A fold of the plain ottoman, caught with ribbon bows, is festooned over the hips.

In the early evening, at the close of a day's shopping or a round of visiting (before it becomes necessary to dress for callers), a loose wrapper is the perfection of comfort. Figure No. 12 illustrates such an one, that is by no means unsightly. It is made of garnet cashmere. The wateau-pleat in the back extends from the neck, and the front of the skirt is fulled from the belt. Two rows of Irish point embroidery extend the length of the front; the collar and trimmings for the pockets are of the same embroidery.

For slender figures nothing could be more becoming than the bodice shown at Figure No. 13. It is made of Irish-point solid embroidery; with sleeves of violet-colored India gauze, gathered loosely into the arm-holes. The front of the bodice is cut out and filled-in with the same soft texture. A portion of the centre-piece is allowed to fall over and is caught-in at the belt. There is a tight crepe-de-lisse about the throat, above a berth-shaped collar of the embroidery.

Figure No. 14, pictures

two very attractive full-dress toilettes. The one to the left-hand is composed of a yellow-tinted crepe-de-chine; the double polonaise of which is embroidered in corn-flowers. The front of the skirt is made of the crepe, shirred over cords; with a plisse at bottom. The pointed double drapery of the polonaise comes low down on the sides, and is gathered into the back; where two breadths of the crepe form the festoon over the train. A shirred trimming, like that on the front of the skirt, forms a deep plastron vest. The neck and sleeves are edged with point-lace.

The right-hand figure in the same illustration, shows an all-white costume, the material being sheer white tulle. It is made on a foundation of white silk. The trimming around the bottom of the skirt is composed of loops of inch-wide ottoman ribbon; up the front of the skirt double rows of the loops alternate with ruchings of the tulle; folds of the tulle are carried over the hips, and are draped over the train, caught here and there with trailing sprays of the clematis. The corsage is low-necked and short-sleeved, and is of white silk; the tulle is arranged in berth-shape, back and front; a rosette and loops of ribbon ornamenting the front.

Figure No. 15, represents a Ruben's hat,



FIG. 13.

in silver-gray felt, trimmed with ruby velvet. There is a huge bow of the velvet directly in front; and a pheasant's breast, combining all the shades of red, on the left side; while folds of velvet complete the trimming.

Many of the fashionable mantles, with their full backs and extreme length, are whole costumes in themselves. At Figure No. 16, a mantle is shown, which is made of dark green plaid cloth. It is most suitable for inclement weather. The back is laid in pleats; the long dolman sleeves are lined with green plush, and are caught at the centre of the waist in the back with a plush bow. The garment extends to within a few inches of the hem of the skirt. The bonnet is a green plush poke, with satin strings and green ostrich plumes.

Children's costumes continue to be eminently practicable. They are made for actual service and comfort. Figure No. 17 represents a useful model. The little kilted skirt of navy-blue cashmere, is supplemented with a deep coat of the same.



bordered with Russian lace. Green cloth buttons extend down one side; and sham silk button holes down the other. The collar and cuffs are of Russian lace.

A charming turban and fichu to correspond, is shown at Figure No. 18. The turban is in black velvet; having around the brim folds of Pompadour lace closely twisted. A tuft of narrow loops of ribbon, shaded yellow, red, and brown, surmounts the lace directly in front. The fichu is of the same lace. A tight ruching is about the throat; then the lace is laid in folds; beneath which it is puffed; and then again neatly and smoothly pleated; over which the belt of the bodice is clasped.

At Figure No. 19 we see a pretty and popular garment for a child. It is a coat made of golden-brown plush, and lined with quilted ecru satin. The sides are slashed, and the panels buttoned back with four buttons and a bow and a loop of reversible ribbon, that is brown on one side and ecru upon the other.

Figure No. 20, shows a little girl's play costume. It is of dark-blue diagonal cloth. The polonaise opens in front and is draped high on the sides and full in the back, and is looped over a plain pleated skirt. It is trimmed with three rows of deep red braid. The waist is pleated in front, and the sleeves are trimmed with eight rows of braid. The hat is a brigand-shaped, dark-blue felt; trimmed with garnet plush.

Two walking costumes are shown upon page 333. The one to the left is made of plum-color velveteen and cloth. The front and back draperies are cloth; the side-pleating is of velveteen, over which the drapery is lace with silk cord and tassel. There is a gathering of heavy Russian lace over the lower plisse. The mantle is of black brocaded velvet; lined with shaded red satin. The broad sleeves are turned back at the wrist, displaying the satin lining. The bonnet is coronet shape; of black velvet, trimmed with folds and a gaily-plumaged bird.

The illustration to the right shows an embroidered cashmere suit, of deep gray,

worked in lighter shades. An embroidered pleated flounce finishes the bottom; and five of the same continue up the left side. The drapery is carried over the right side and into the back. The short mantle is ornamented with chenille fringe. The hat is a turban, worn over the face; and it is composed entirely of shaded feathers.

The trimmings of the season are quite in keeping with the supreme elegance of the materials. For trimming black costumes and mantles, chenille, alone, or mixed

cut entirely away, and the outlining done with gold thread. Equally lovely are large satin flowers transferred on net; the surrounding foliage done in chenille and fine pearl beads, in the delicate shades of blue, pink, green, and orange. A decided novelty is kid embroidery; the artistic design is neatly worked on the fine, rich-tinted kid surface.

Passementeries and fringes for all-white evening costumes are very attractive. Flowers and vines are embroidered on sheer net, in white Roman pearls, crystal, and chenille; and the pendent fringe of the same droops gracefully.

Oriental embroideries, have the Turkish designs reproduced in all the mystic Eastern tints. One such trimming is so finely worked, and the colors so judiciously chosen, that it closely resembles a piece of ancient tapestry.

A novelty noticeable in Pingat's recent exportations, is the omission of the lace finish at the neck and sleeves of dresses; and two or three folds of pale tinted crepe-de-chine; usually in the shades of pink, blue, and cream. In its place, Worth introduces the original idea of utilizing the selvedge edge of handsome dress materials; claiming that very often they are so rich and beautiful as to be quite worthy of it.

In millinery the English shapes prevail. The High-gate—a sort of exaggerated English walking-hat—is in favor for every-day wear.

For more dressy occasions, there are as many large hats worn as small ones. Silver-gray—despite the fact that it is a cold, cheerless color

for winter—leads in bonnets. Some of the prettiest creations are in gray felt, trimmed with shaded gray ostrich feathers and gray-plumaged birds.

Fancy crowns in small bonnets are popular; and we see them elaborately beaded; dotted with large and small flowers, and even embroidered. A very charming little capote is made in velvet bleu-de-roi, trimmed with chenille and pale blue feathers. Another, equally to be admired, is in gray velvet, ornamented with two love-birds nestling in a tuft of gray feathers.



FIG. 14

with cut jet, is most popular. Marabout trimming, made of curious spike-shaped pieces of chenille, is much used as a heading to deep fringe.

Net-work designs in chenille are also effective; and sometimes it is sufficiently deep to cover the entire front of the dress. Colored trimming of various descriptions, embroidered and sparkling with colored jet beads and Roman pearls, are beautiful past telling. One especially artistic pattern, is a series of shaded-brown autumn leaves, the foundation on which they were worked





FIG. 15.

The Frondeur and Henri II. are among the popular large shapes. A model of the latter is in fawn colored silk beaver, with high crown, and brim narrow and flat; on one side there is a group of birds. This is an original hat, but one that is not generally becoming.

It is rumored that having passed through the reign of flowers, fruits, and vegetables as trimmings, the coming reign will be devoted to animals; and that ere long it will literally be raining kittens and puppies, rabbits and mice. Some few eccentrics are, it is true, ornamenting their hats with tiny kittens; but let us hope such a breach of taste will extend no further.

Trousseaux continue to grow more and more elaborate, more complete in every detail. At a November wedding, in which all fashionable New York took a lively interest, the bride's mother dispatched the dressmaker abroad, expenses paid, to select the newest and richest articles to compose

the trousseau. The undergarments were trimmed with choicest lace; and hats, shoes, gloves, stockings, etc., were all chosen with a view to being worn with special costumes. The bride's gifts to her five attendant bridesmaids and her maid of honor, were something of an innovation. She presented to them their entire costumes; rich, white ottoman silks, with flouncings of hand-run Spanish lace; and even the slippers and stockings, the gloves and veils, which complet-



FIG. 16.

ed them. Every lady who has acted in the capacity of bridesmaid will appreciate this idea. It being the privilege of the bride to name what her bridesmaids will wear, it is often the case that their tastes do not agree, and the costume made thus according to another's orders is frequently laid aside by the owner and never again worn. This useless expense often cannot well be borne; but will be entered into, because a lady will not refuse so complimentary an invitation as to accompany her friend to the altar.

Some ladies, endowed with a keen sense of the fitness of things, object to walking to the chancel-rail in what is, to all intents and purposes, a ball toilette; so they endeavor to destroy that appearance by throwing over their decollete waists and lace-covered arms a cloak of white Sicilienne, studded with satin spots and trimmed with white chenille and chef d'argent—a sort of white crepe insertion delicately embroidered.

Among the costumes which form this season's trousseau, is a dinner dress of ruby velvet, made with high Elizabethan collar, studded brilliantly with ruby beads. The style of this costume is distinguished as the Poupee de Saxe, because it recalls the statuettes of old Dresden china, with its full bouillonne tunic, and long pointed bodice. An evening dress is in that new strawberry shade, called demimure, or half ripe; a full-pleated court-train of plain ottoman silk, and petticoat of brocade; demi-mure ground, over which are scattered half-open English primroses, with their green leaves. Another is in that shade of green satin known as vert monstre,



FIG. 16.



FIG. 18.

combined with pale brown faille. The bodice, which is both new and becoming, is double-breasted, and fastens with two rows of chased-steel buttons; the top opening over a large fichu, the counterpart of those worn in the Directoire. A sash of soft silk is tied at the side, terminating with long chenille tassels. A street dress is of deep brown cloth, the entire front of the skirt being of real seal-skin. A vest of the same skin is inserted in the waist; and, as it would not be judicious to attempt to make button-holes in the fur, the piece is carried over and hooked on one side.

A charming opera shoulder-cape is of fuchsia velvet, trimmed with chenille a shade darker, and lined with aurora satin. A similar wrap is made of pale blue oriental cashmere, trimmed with deep bands of silver embroidery; the dolman sleeves are in deep blue plush, lined with cardinal satin.

All-black was never more popular. Street-dresses are made of black cashmere, and plain and rough cloths combined with plush, velvet, or ottoman silks; dinner and reception costumes are made of massive gros-grain satin merveilleux, and satin and velvet brocades; and glisten with cut jet, mixed with chenille. Carrying out the same idea, an evening dress is made of black crepe de chine, draped over black silk, and caught up on the side with sprays of black chrysanthemums in jet; with leaves of silver. A passementerie of jet and silver defines the decollete waist and trims the sleeves.

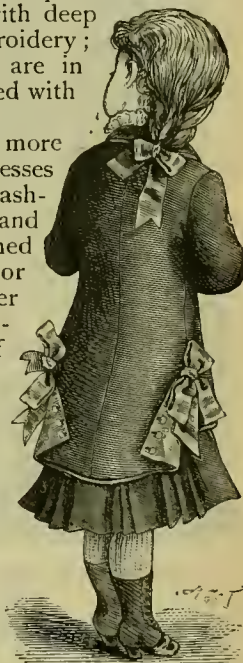


FIG. 19.

A toilette of black gros-grain silk has a net front studded with drooping jet pendants; waves of Escorial lace are arranged up each side, jabot fashion; the train is of the gros-grain, mixed with folds of lace. The jetted net is fulled in the front or the waist; and the back finished with a bouffant drapery that is carried into the train.

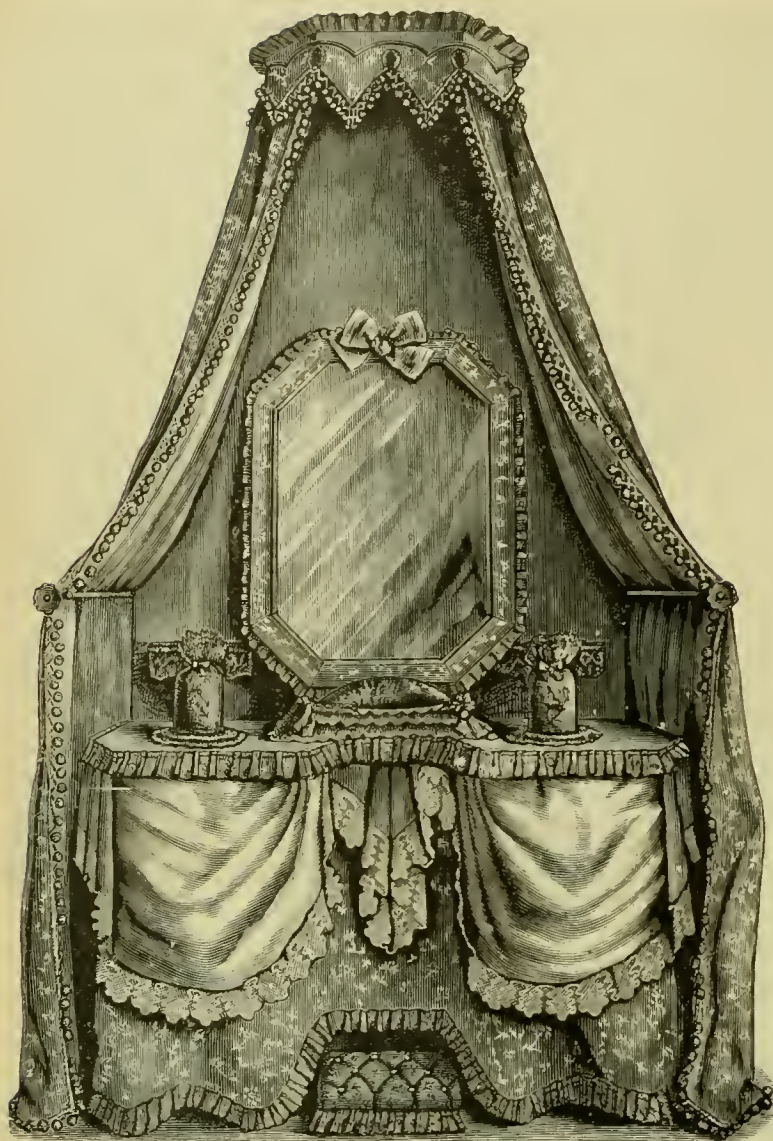
Hair ornaments include swords with diamond-studded hilts, tennis rackets, and birds flying.

MAY FORNEY.



FIG. 20.





FRENCH TOILET TABLE.



ADIES will find the French toilet table, given in our illustration, not too elaborate, nor so difficult as to deter them from making one at home.

French toilet tables, when trimmed in good taste and in keeping with the window drapery and other surroundings, have a very decorative effect, and are especially suitable for young ladies' rooms.

The aid of a carpenter is needed to make the frame-work. None of the workmanship being exposed to view, it is not necessary that the joints should be of the finest finish. The measurements vary according to position or requirements; those given on the accompanying sketch will be found useful. The front of the table may be either straight, bowed, or serpentine, according to taste. The leaf or top of the table should be flush with the back legs. Dry, white pine is the most suitable timber; one inch scantling for the top and the frame, and three-inch square for the legs.

Supposing the table to have been mastered, next in importance would be the back, which is made of four-and-one-half

by one-inch pine. Where put together, a single overlap-join will answer; using screws to secure it—see Figure No. 1. Strike out the measurements given, with chalk, either on the floor or the bench, and cut off the pieces, marking where the overlap occurs; and numbering them, so that, when putting them together all will go right. The cornice is made in a similar manner; flat, with an additional beveled piece projecting on the top to support the trimming. The cornice, after being covered, is attached either by screws from the top, or with two small iron knee or angle brackets, screwed on the back. When no special size or shape of mirror is desired, a framed glass can be purchased; the glass carefully taken out, the frame covered, and the glass returned. The mirror is then fixed at the required height, by screws entering from the back.

If the frame is to be made, it is well to know that imported silvered glass can be purchased cheaper in regular sizes; as odd measurements require to be cut out of larger plates, thereby causing waste. The following are the sizes kept in stock by retailers: 17x10½ in.; 20x12 in.; 22x13 in.; 24x14 in.; 26x15 in.; 30x17 in., and 32x18 inches.

The rods which hold back the curtains are of ¾-in. iron, and are covered with the same material as the lining of the curtains. A plate formed at one end, as shown at Figure 2, enables them to be fixed behind; and the front points can be finished with either a bow of ribbon or a rosette. The rods under the cornice, upon which the curtains hang, can be made out of a stair or vestibule rod, exposed to view. With the exception of the little brackets on each side of the glass and the foot-stool—both of which are of simple construction—the only point necessary to mention is that the foot-stool should stand two inches higher at back than front. This completes the work, so far as the carpenter is concerned.

Cretonne, now much in favor for bedrooms, is well adapted for this toilet table. The following are the quantities of material necessary to trim a table such as the one illustrated: 13 yards cretonne; 7¾ yards fringe, large size; 3½ yards fringe, small size; 12 yards dotted Swiss; 12 yards

silesia lining; 4 yards lace trimming; 4 yards cord; a yard of silk ribbon; 1 package 3-oz. tacks, and 1 package 2-oz. gimp No. 100. The cretonne on the table here shown, has a French gray ground, with a neat daisy sprig at intervals over the surface. The curtains, glass frame, valance, box-pleating, and foot-stool, are all in cretonne. The lining of curtains, back, roof of cornice, table top, swags, and pleated tails in front of the table, are of dotted Swiss, lined with pink silesia.

There are one-and-a-half yards of cretonne in each curtain; which is cut seven feet six inches long, interlined with pink silesia, and lined with dotted Swiss. They are trimmed down the front edge and across the bottom with a single ball fringe to match the color of the cretonne; and they are headed up, or gathered into eighteen inches of binding at the top; upon which small rings are sewed, to fit the rod from which they hang.

The valance for the table is first cut in buckram, and covered in cretonne; the upper part is of plain pink silesia, finished at the edge with cord. The fringe is similar to that used on the curtains, but about two sizes smaller. The whole is surmounted with a box-pleating of cretonne.

The underside of canopy or cornice is trimmed with a three-inch band of cretonne around the outer edge; the middle being of the dotted Swiss formed into a star, with a rosette as centre, and a cord is added at the edge where the lace and cretonne join. The back is first to be covered in pink silesia, stretching the silesia tightly before putting on the Swiss lace.

Brackets are covered in cretonne, and the same fringe used upon the curtains is put around the edge; and the brackets are then fixed in position with screws entering from the back.

The swags and pleated tails in front of the table are of dotted Swiss, and are cut according to the measurements given in Figures 3, 4, and 5. They are lined with pink and trimmed with lace on the edge marked A B, previous to being pleated up.

One each of Nos. 3 and 4 will require to be cut reversed, for the opposite side. The covering of the foot-stool is so simple that we need not mention it. The box-

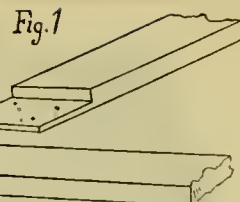


Fig. 2

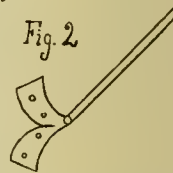
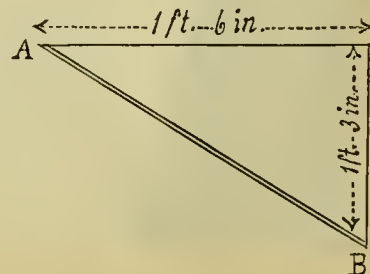


Fig 3





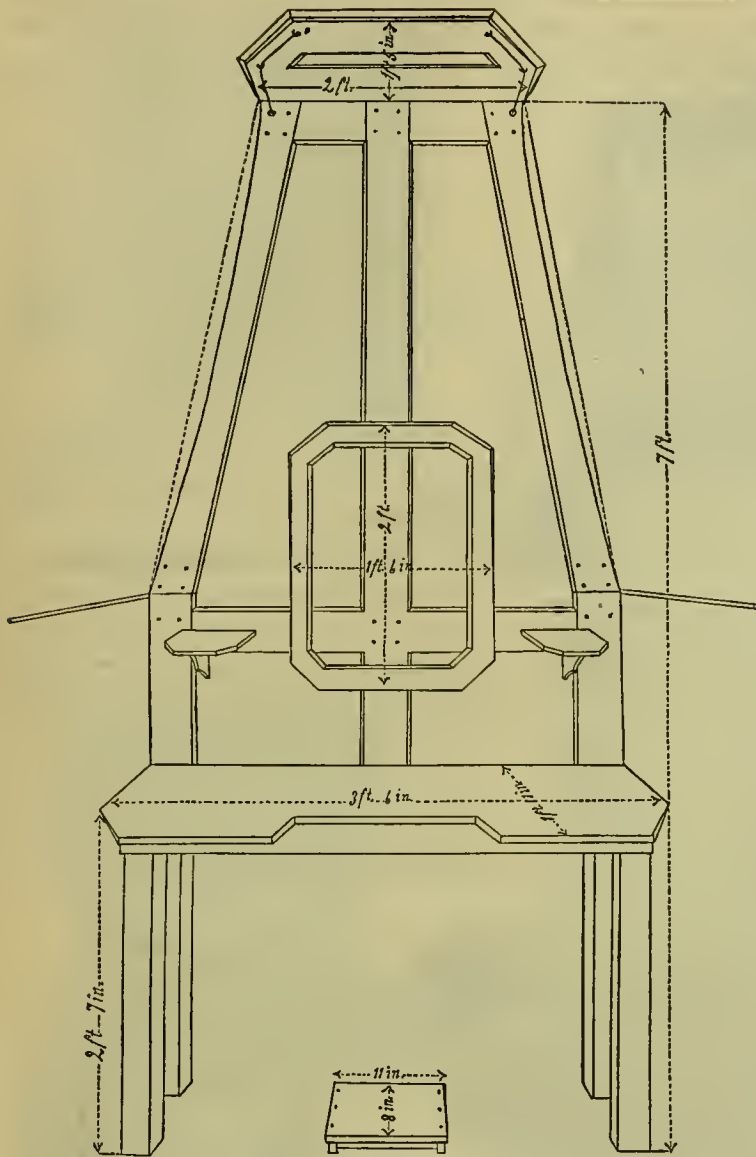
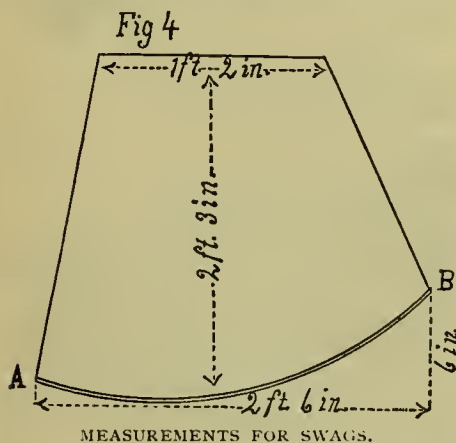
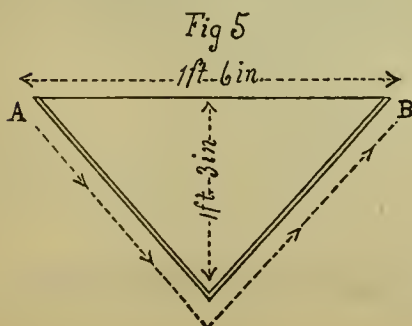


DIAGRAM-PLAN OF THE TOILET TABLE SHOWN COMPLETED AND FURNISHED ON THE OPPOSITE PAGE.



MEASUREMENTS FOR SWAGS.



MEASUREMENTS FOR PLEATED TAIL.

pleated trimming is used around skirt of table, foot-stool, glass, cornice, and top edge of table; requiring in all about ten yards.

Figure No. 4, gives measurements for swags right and left on front of the toilet table.

At Figure No. 5, is given the measurements for pleated tail in centre between the swags of the toilet table.

If the foregoing directions are carefully followed in every respect, there is no reason why the result should not be a French toilet table, fully as handsome as the model shown at the commencement of this article.

I have no doubt but that such an ornamental toilet table will give far more satisfaction, when constructed according to one's own taste and under one's own direction, than if bought ready-made from the upholsterer. But if you have not the time to undertake the making of this table, send these diagrams and a description of the materials you desire to have used, to your upholsterer.

J. H. D.

#### FUR STYLES.



UR will not admit of very much change in the shape of the garments. While some seal jackets are to be seen, short seal sacques are not in demand, and those who have such garments, lengthen them by means of wide bands of other kinds of fur, put on as trimming.

Shapely wraps of seal, trimmed with lynx, beaver, or otter bands, are very long and full; the skirt portions wide enough to give space to the now approved tournure, and the elaborately puffed or draped overskirt of the dress.

One seal wrap is a deep cloak, slightly-fitted to the form in the back, and a sacque in front. Its edges and sleeves are bordered with a band of fine lynx fur; and it has a collar to match; with a muff of seal, bordered with lynx. Others have deep cape effect, outlined by bands of fur placed across the back, above the point of the fur-trimmed slash in the back centre.

The Russian wrap is securely closed in front, while at each side is a coat-flap, ex-

tending from the neck down: it is left to fly at will, and exposes the quilted satin lining.

The Jersey jacket, in seal fur, is a combination of fitted jacket and cape; while the paletot is a deep cape, or half-fitted wrap in the back, with deep tab fronts. Smaller tabs finish some of the new round collars, which are made in otter, beaver, ermine, and chinchilla; and are worn with plain or embossed velvet suits, or with brocade or ottoman costumes. Tailor-made cloth costumes are often trimmed with bands of fur, en suite with collar and muff.

Muffs are small; some ornamental; but the plain muffs are considered very stylish. The pocket muffs are still used; but the



latest conceit is the muff with handle of fur on upper side, above a large pocket book, or small satchel in leather in a contrasting color, or another shade from the fur in the muff, out of which the satchel seems to be rising. One is of natural otter, and has a bag of alligator skin; another in seal has the satchel of plain leather, in the shade of the gants de Suede.

Squirrel skin, mink, ermine, and chinchilla, are used as linings of circulars and other wraps. Bands of all the cheap and the expensive furs in the various widths, are sold by the yard to trim wraps and costumes; while decorative fancy pieces of fur are cut in designs, and used to give finish to many elegant winter garments.

A few astrakhan cloaks are shown, and Persian lamb-skins and coney form neat and inexpensive collar-and-muff sets.

Natural colors in furs are popular; although dyed skins, being cheaper, are much used. For some caprice of fashion, ladies who have pointed furs are now having them plucked.

For head-coverings, seal fur is formed into all the fashionable shapes of medium-sized hats, caps, and turbans; which are trimmed or plain, as fancy may dictate. Wings, breasts, and whole birds are used on the hat; and sometimes a long ostrich plume, or a cluster of tips, is put on with the bird.

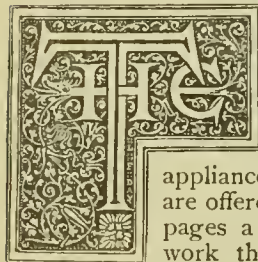
The hood is a comfortable institution for sleigh-riding. It is made either of seal-skin with otter or beaver border, or of quilted silk or satin, and finish of seal.

Pretty fancy caps are made of ermine or chinchilla, without trimming, with collar and muff to match; or of black tufted, pure white swansdown, with loops of ribbon to secure the collar at the throat.

L.



# PARLOR WEAVING FOR PLEASURE AND PROFIT.



**T**HAT LADIES who refer to the pages of the *QUARTERLY* to learn the various useful and ornamental arts and appliances there to be found, are offered on the following pages a new kind of hand-work that is both interesting and profitable. It is an occupation requiring neither expensive material nor great exertion; it is a pleasant and agreeable employment; it pays well; and it is not injurious to the eyes.

With the assistance of the small hand-apparatus, described and illustrated in these pages, the amateur weaver is enabled to weave strips of varying width, of silk, of yarn, or of any kind of wool, or even twine.

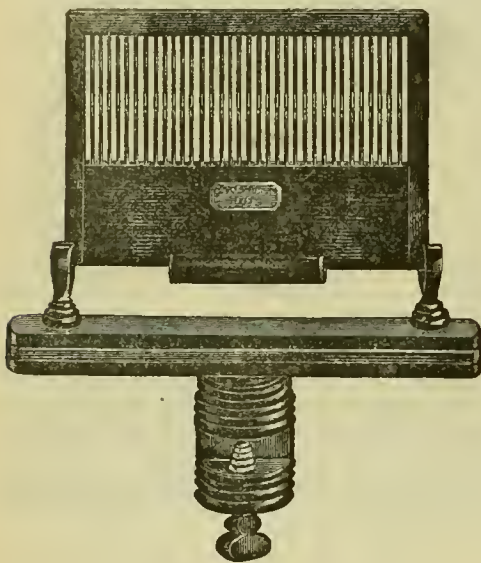


FIG. 1.—BEAM, WITH REED PLACED UPON IT.

These strips can be used for many practical purposes. When joined together they form a durable material for cushions, rugs, and covers. They also make a very suitable material for underskirts. Again, the separate strips can be advantageously used in combination with other materials in the manufacture of various articles of use or of ornament.

This entirely new weaving-apparatus is the invention of a German lady, and is not

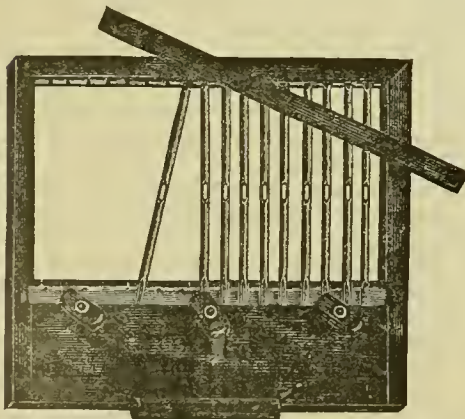


FIG. 2.—MANNER OF PLACING THE NEEDLES IN THE REED.

yet for sale by the dealers in such goods; but we have been fortunate enough to obtain complete and accurate engravings of

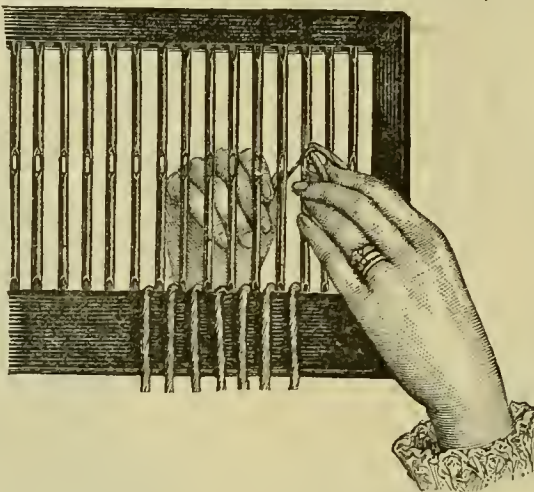


FIG. 3.—MANNER OF THREADING THE REED.

the several parts, by means of which a lady interested in this new hand-work can have the apparatus made for her, at the expense of a few dollars.

This parlor-loom is made entirely of wood, and consists of the following parts: the beam (Figure No. 1); the reed (Figure No. 1); the inserting-rod, or cross-rod (Figure No. 9); the shuttle (Figure No. 4); and the small hook for threading the reed (Figure No. 6).

The beam (Figure No. 1), which can be screwed to a table, consists of three small wooden strips, which are fastened upon each other by two small screws.

Figure No. 2, which represents the reed when open, shows distinctly the socket for the reception of the needle, as well as the manner of placing the needle in position in the reed. The natural size of the needle is given in Figure No. 10.

In placing the needle in position in the reed, care should be taken to put the short-sloped end upward, and the long-sloped

twenty-seven inches is to be made for commencing and finishing and weaving in.

The apparatus here illustrated is arranged

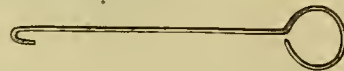


FIG. 6.—HOOK FOR THREADING THE REED.

for working with castor-wool. The number of threads to be used is determined by the width of the strip to be woven. For instance, a strip measuring six inches in width will require about sixty-three threads of castor-wool.

The threads are passed between two steady supports; such as, chair-backs, door-knobs, and the like, in such a manner that they will be arranged alongside each other. After cutting

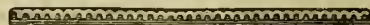


FIG. 7.—SOCKET OF THE REED.

open one end of the skein thus formed, the threads are successively drawn into the reed placed for this purpose upon the beam; the screw-heads of which are provided with the necessary apertures (see Figures Nos. 3 and 5).

In order to form the two layers of threads whose crossing back and forth weaves the web into cloth, the threads are alternately passed between the needles and through the

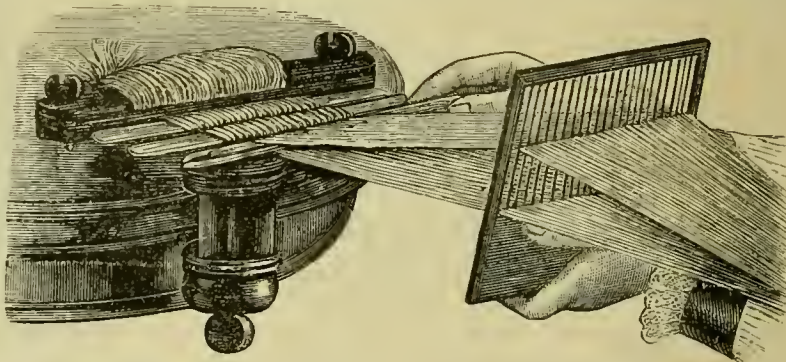


FIG. 8.—LIFTING THE REED AND PASSING THE SHUTTLE THROUGH, TO COMMENCE WORK.

eyes of the needles, by means of the little hook, shown at Figure No. 6, in the manner illustrated at Figure No. 3.

After drawing the threads through the reed, and arranging them uniformly alongside of each other, they are tied together



FIG. 4.—THE WEAVER'S SHUTTLE.

end downward. When the needles are in position the reed is closed with the small lathe or batten, which is kept in place by means of three thumb-screws, arranged on the upper side.



FIG. 5.—SCREW OF THE BEAM.

The process called warping must always precede that of weaving. For this purpose the threads are measured according to the intended length of the strip to be woven; the allowance of



FIG. 9.—THE INSERTING-ROD.

and fastened to the chair used in working. The reed is then pushed through the warp to the other end, where the threads, after being tied, are placed between the strips of the beam in the manner shown at Figure No. 17.

It is absolutely necessary to draw the warp as tightly as possible, in order that, when lifting and depressing the reed the layers of thread will separate easily and cross without offering resistance.



FIG. 10.—THE NEEDLE OF THE REED.



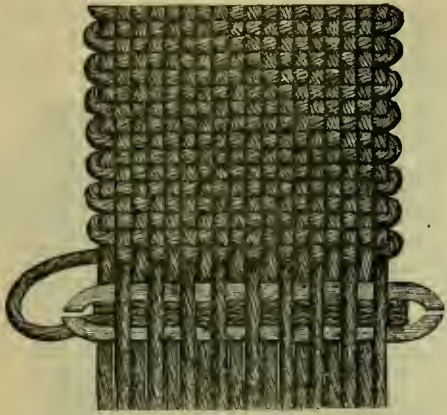


FIG. 11.—STRIP WOVEN WITH SINGLE THREADS, IN CLOSE TEXTURE. SHUTTLE THOWN FROM LEFT TO RIGHT.

After pushing the reed as closely as possible against the beam with the left hand, and lifting it in order to separate the two layers, the first inserting rod is placed between these layers, in the manner shown in Figure No. 15.

The second inserting-rod is placed in

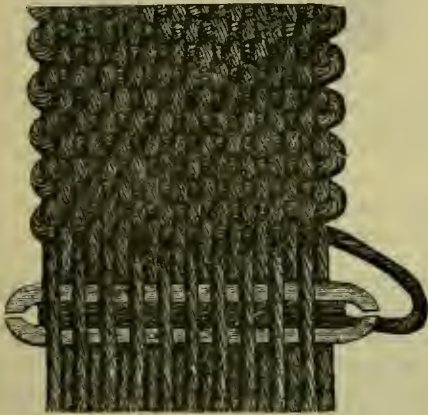


FIG. 12.—STRIP WOVEN WITH SINGLE THREADS, IN LOOSE TEXTURE. SHUTTLE THROWN FROM RIGHT TO LEFT.

position after the crossing of the layers of threads and the formation of what is called the lease or shed is effected by depressing the reed, as shown at Figure No. 13.

After lifting the reed with the right hand, the shuttle, around which the weaving thread

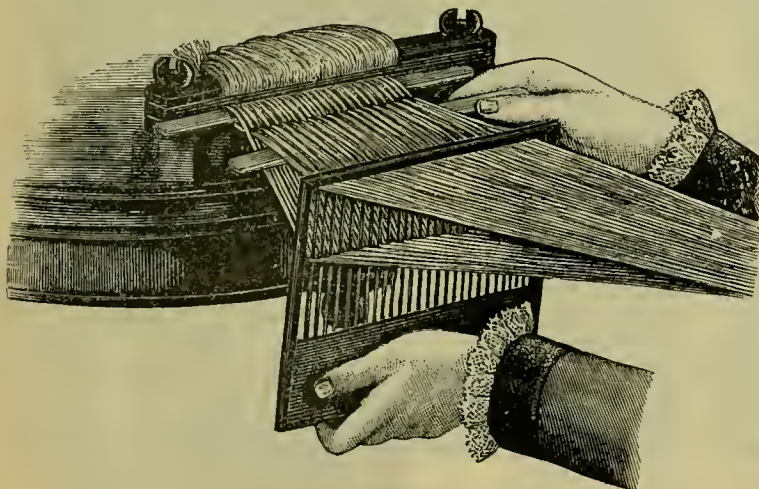


FIG. 13.—PLACING THE SECOND INSERTING-ROD IN POSITION, AFTER DEPRESSING THE REED.

is wound lengthwise, is passed through between the two layers of threads, in the manner shown in Figure No. 8. After depressing the reed, pass the shuttle back again

through the new lease or shed thus formed; care having been taken to bring home the previous shoot or weft.

It will be seen that the entire art of this simple yet effective mode of weaving, consists in the alternate lifting and depressing of the reed and the continual passing and repassing of the shuttle carrying the castor-wool or other weaving material used in the work. Different effects are produced by varying the manner of bringing the reed up to the forming strip. This difference is clearly shown in the two strips illustrated at Figures Nos. 11 and 12. Both these strips are made in the very same manner, except that, in weaving the strip No. 11, the reed is brought closer to the working surface than in weaving the strip No. 12. This difference of handling the reed gives the woven texture a much closer character and

a uniformly square appearance. One of the chief features of interest about this new hand-work, is the endless variety of designs which it is possible to produce



THE COMPLETE WEAVING-APPARATUS IN POSITION, AND THE WEAVER AT WORK.

with this portable loom. The amateur weaver is incited to the invention of new designs, that can be so readily realized in textures; and that gives a variety to the work, which is one of its pleasures.

In all cases the warp remains the same; only, no matter how wide the strip is to be, it must end on both sides of the reed with threads lying alongside of a needle.

There is but one general method of forming designs; which is done by taking up



FIG. 14.—STRIP WOVEN WITH SINGLE THREADS AND EMBROIDERED WITH CROSS-STITCH AND LEAF-STITCH. USED FOR THE COVER ILLUSTRATED AT FIGURE NO. 20.



with the shuttle and slipping threads in one layer in a definite successive order—some-what in the same manner as darning a design.

There is one rule that the designer must

take up one and let lay one, in constant alternation. From the sixth to the eighth course, throw the shuttle straight through. Then repeat the design.

Striped designs with ornamental edges

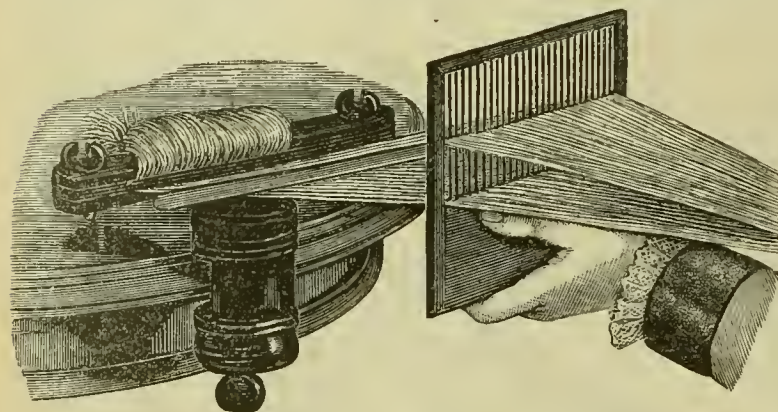


FIG. 15.—LIFTING THE REED AND PLACING THE FIRST INSERTING-ROD IN POSITION.

remember, and that is, that for the first course of every design, while the reed is depressed the shuttle must be thrown from right to left, through the upper layer of threads; as in general, the courses from right to left form the figure of the design, while in the course from left to right the shuttle is thrown straight through the opened of threads crossing each other.

The weaver must further observe that, in order to obtain a clean, smooth, even selvedge, the first and last thread of each course must be taken upwards, even at the risk of producing some little irregularity in the design.

We will now proceed to give a detailed description of the method of producing the designs which we have chosen for illustration.

Figures Nos. 21 and 23, are striped designs; the weaver for the first course takes up one and lets lay one, in constant alternation. From the second to the fourth course, throw the shuttle straight through. For the fifth course, take up two, and then

and take up one. The third course is like the first; after which follow three courses straight through. Then repeat the design from the beginning.

In the illustrations, Figures Nos. 19 and 25, there is shown a plain design with diagonal stripes. It is brought out in this

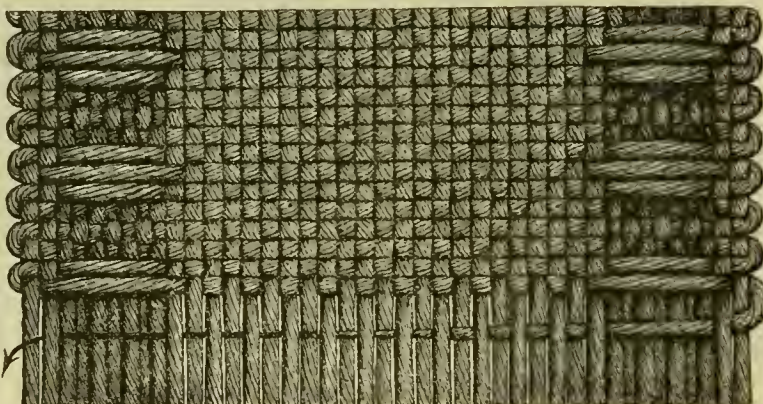


FIG. 16.—STRIPED WOVEN DESIGN, WIDE EDGE-DECORATION. THE UPPER SIDE. FOR THE LOWER SIDE, SEE FIG. 24. THIS STRIPE IS USED FOR THE COVER SHOWN AT FIG. 20.

manner: The first course is taken from left to right in constant alternation; taking up two and letting lay three. In the second course, like the fourth, six, and all the succeeding ones from left to right, throw the shuttle straight through. For the third course, take up three, let lay three; then in constant alternation, take up two and let

three. For the fifth course, take up one, let lay one; then in constant alternation, take up two and let lay three. For the seventh course, take up one, let lay two, then in constant alternation, take up two and let lay three. In the ninth course, take up one, let lay three; then in constant alternation, take up two and let lay three. The eleventh course is taken like the first of the series, which is then repeated.

A plain design, with

alternating threads, is given in the illustrations Nos. 18 and 26. The method of proceeding is as follows: For the first course,



FIG. 18.—PLAIN WOVEN DESIGN, WITH ALTERNATED THREADS, AND FRINGE. THIS IS THE LOWER SIDE. FOR THE UPPER SIDE SEE FIG. NO. 26. IT IS USED FOR THE COVER SHOWN AT FIGURE NO. 20.

take up two and let lay one, in constant alternation. In the second course, like the fourth, six, and all succeeding ones from left to right, throw the shuttle straight through. For the third course, take up one, let lay one; then in constant alternation, take up two and let lay one. The fifth course is taken like the first of the series, which is then to be repeated.

It will be evident from an examination of the illustrations in connection with the instructions given, that the art of weaving

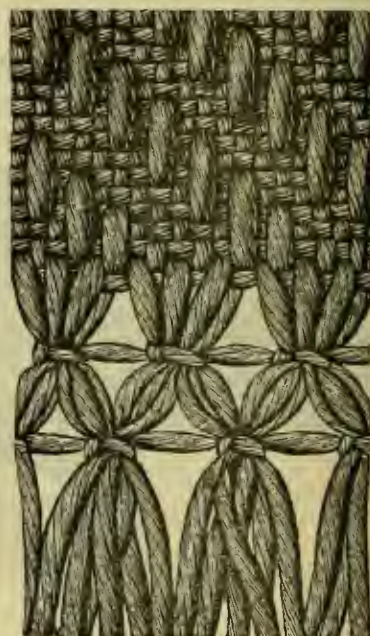


FIG. 19.—PLAIN WOVEN DESIGN, WITH DIAGONAL STRIPES AND FRINGE. THIS IS THE LOWER SIDE; FOR THE UPPER SIDE SEE FIG. NO. 25. IT IS USED FOR THE COVER SHOWN AT FIG. NO. 20.

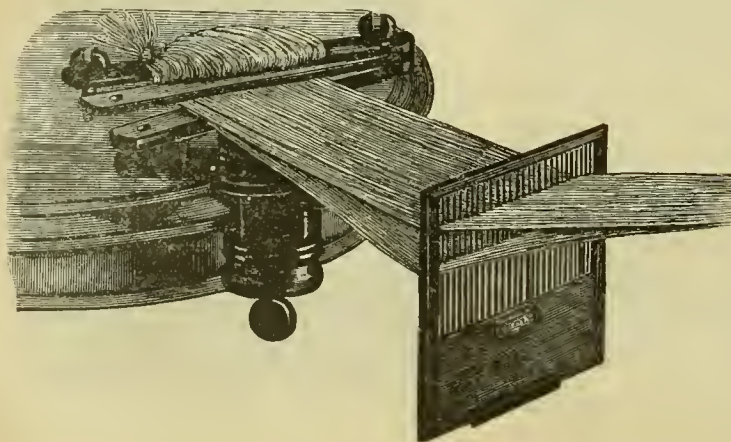


FIG. 17.—MANNER OF PLACING THE WARP IN THE OPEN BEAM.





FIG. 20.—TWO WOVEN COVERS, EMBROIDERED. A CARRIAGE LAP-COVER, FOR NATURAL SIZE OF DESIGN, SEE FIGS. 18, 19, AND 22. AN OBLONG COVER, FOR NATURAL SIZE OF THE DESIGN, SEE FIGS. 13, 24, AND 27.

with this apparatus, is one that can be easily acquired; and the result is sure to be satisfactory in all cases.

Another feature of interest in this hand-work is the infinite variety of designs that can be executed by only applying the directions as already given, modifying them to suit the particular pattern to be woven.

The two covers, which are illustrated above, show how very useful and profitable

is this new process of strip-weaving.

The ingenuity of the amateur weaver will be profitably taxed to vary the character of the strips to suit the work to which they are to be applied.

Altogether, we offer this article on parlor-weaving for pleasure and profit, thoroughly satisfied that whoever attempts to carry out its instructions will derive both pleasure and profit therefrom. W. B.

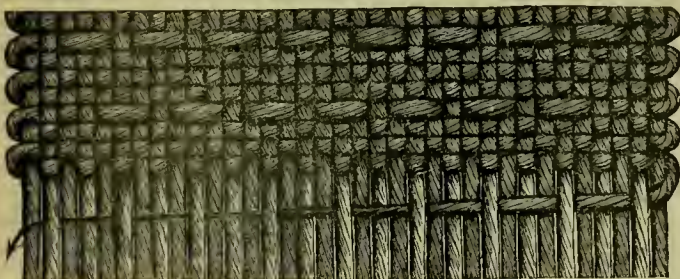


FIG. 21.—UPPER SIDE OF STRIPED DESIGN; FOR LOWER SIDE, FIG. 23.



FIG. 22.



FIG. 26.



FIG. 25.

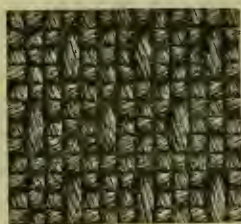


FIG. 23.—LOWER SIDE OF THE STRIPED WOVEN DESIGN SHOWN AT FIG. 16, UPPER SIDE FIG. 21.

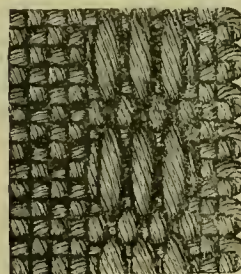


FIG. 24.

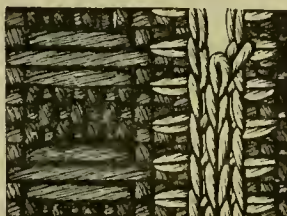
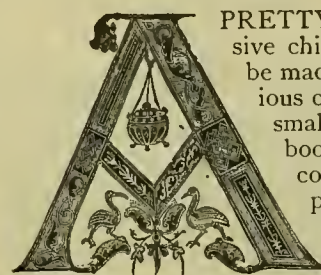


FIG. 27.

Fig. 22, stripe woven with double thread and embroidered in loose stitches, used for No. 20. Fig. 24, lower side of edge-decoration of the striped woven design, No. 16. Fig. 25, upper side of the plain woven design, with diagonal stripe; for the lower side, see No. 19. Fig. 26, upper side of the plain woven design with the alternated threads; for the lower side, see No. 18. Fig. 27, edge-decoration of the striped woven design, No. 16, showing the knitted connection, when used for cover shown at No. 20.

## HOME-MADE CHINA CABINET.



PRETTY and inexpensive china cabinet may be made by the ingenious combination of a small set of hanging book-shelves and a common wooden packing-box.

Get a box about three feet long, two feet wide, and one-foot-and-a-half deep. This may be purchased with a nice smooth cover, at any publishing-house, for about eighty cents. One-half the cover will serve for a shelf, which must be fitted-in with care, dividing the box into two equal compartments. Then stand the box up lengthwise and lay on a good thick coat of paint, any tint you may prefer; but black has the handsomest effect, especially if, instead of ordinary varnish, artists' japan be used. The cabinet may be made still richer by tracing a border two inches wide, and while the varnish or japan is fresh, dusting the space with powdered gold or bronze. When the paint is dry, line the inside of the cabinet with cambric of some solid tint; rose color would accord well with the black outside. The lining may be tacked down either shirred in pleats or plain. Cover the top of the cabinet with plush or velvet of some rich dark shade. Then the book-shelves, which must be painted, japanned, gilded, or bronzed, like the body of the cabinet, may be set up over the top, at the back. They must be just one inch wider than the box, so as to fit snugly over it. This size may be had at almost any furniture ware-house for about a dollar-and-a-half.

When the shelves are in place, cut a piece of thick card-board the exact size of the space below the topmost shelf and the body of the cabinet. Cover this on one side with plush, velvet, or cambric, similar to the lining of the cabinet, and nail it securely to the back of the shelves.

Four castored feet complete the cabinet. Should you wish, a cabinet-maker would put on a glass door, for about two dollars. The frame of such a door must be bronzed to match the border. MRS. A. F. SIMONS.

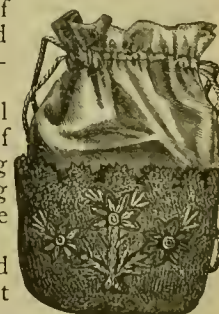
## KID WORK-BAG.

The illustration here given represents a work-bag made of kid leather.

Two pieces of kid are cut three-and-a-half inches by five inches, and slightly rounded at the two lower corners. A design of flowers, similar to the one shown in the engraving, is cut out of black cloth and stitched on to the kid in gay colored silks.

The cloth must be well fastened with a row of button-hole stitching and caught with long stitches, lying upon the kid beyond the cloth.

The bag is finished with a lining of bright velveteen or silk, neatly made and drawn at the top with ribbons or silk cord.



MRS. N.



## WHAT I KNOW ABOUT RAISING CANARIES.



Many of my acquaintances, married life means that sort of heaven that the worn-out old woman dreamed about—to do nothing, forever and ever. Now, as for me, that never was my notion when I took John. I meant to show him that he had married a woman able to take hold and manage, at short notice. I wanted him to know that he was the head of the house, because it is what John's sister Hannah calls good form, for the husband to lead. Some people think that women were not made to make money, but to spend it; but as for me I can do one quite as well as the other, and I'll leave it to John if it is n't so. We haven't been married such a great number of years, but I've something substantial to show for every year, in the way of cash and stock. This plain statement seems to amuse John, but I don't see why it should; and I won't ask him, although he wants me to.

Don't think that John likes me to dabble in business, or to make pennies in any way; for it is n't so. Why, sometimes he is quite cross when I tell him of some new notion that has taken hold of me. Now, for instance, there was the first season that I raised canaries; did n't he scold me for a week, and really refused point-blank to

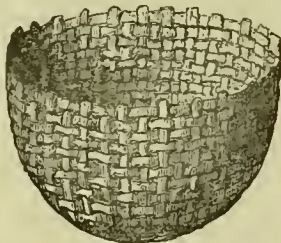


FIG. 1.—WILLOW BASKET NEST.

move his guns and fishing-tackle out of the second-story back-room, that I had selected as a bird-room, because it had a southern exposure, and was just the proper dimensions for my purpose. But, as I told him, what was the use, he knew that he had to move out, because I had set my heart on raising canaries; and I must say, John always would listen to reason.

Whoever has time, or can take time, and wants something to do, pleasant and profitable, let her raise canaries—and go about it right. Don't let a sad experience with a Dickie that died long ago, prevent your embarking in the bird business. Didn't I myself begin years before with a perfect marvel, that knew everything I said and did; that hopped on my thumb to peck at my finger; and then curled up in a corner and died, without just cause or provocation. Perhaps you'll wonder what possessed me to raise canaries. I'll tell you. One day John and I went to take tea at Cousin John's. Such a splendid talker he is! And for an hour it was all about the canary. He spoke of its attractive appearance and friendly ways. He said it was cheerful and sprightly, companionable and docile; had varied and beautiful plumage; was easily kept and easily bred; and had strongly marked social and domestic proclivities. He declared the canary to be the bird of the people, and that it would pay to raise

canaries; as the demand for them is immense. He said that the London market for canaries was supplied from cottage homes. You can just imagine what effect all that had upon me—a managing woman, on the look-out for something agreeable to do that paid well. Here was the very thing. When I set my mind to do anything, I am bound to carry it out, and I took hold of the bird business in just that spirit.

Now, all my life I had heard how much better one worked when they had a heart in the business; but I never really and truly appreciated that saying until I began raising canaries. It is just the business for a woman: increases her womanly tenderness and develops her motherly instincts. It is marvelous to see that fragment of life go systematically through with her preparations for house-keeping, and her management of the family when it arrives. I might go on talking as long as Cousin John did, but I am afraid you would get weary and wonder when I was coming to the point, and tell you what I know about raising canaries.

Well, when I came into possession of what was to be my bird-room, I first had it

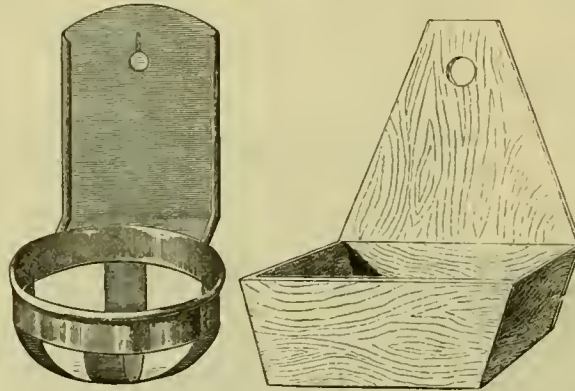


FIG. 2.—TIN NEST-FRAME.—3.—NORWICH NEST-BOX.

thoroughly cleaned, so that its last owner wouldn't have known it; and then I had it weather-stripped, to make it free from all draughts. Next, I had a carpenter come in and build me a large thirty-two-couple castle, in two sections. I set up a stove in the centre, on top of which I kept a basin of water, to keep the air moist. At the end of the room I placed other cages, and had there a general repository for various bird-necessaries.

Just glance at the picture that I had taken, and you will see the whole arrangement. Notice the closet on the right-hand; that is a moulting-place, and is used in winter as a large flight in which to turn the birds loose. When I got the bird business fairly going, I used to slip in softly and take that chair you see in the corner, and watch the birds.

Let me give you facts and figures, so that you will not think this is a fairy story. Just as Cousin John furnished them to me, I will furnish them to you. When my bird-room was ready for its tenants, I went among the dealers and selected my stock. I bought thirty-two common hens at fifty cents a piece; and sixteen male birds at two dollars each. I also bought an Andreasberg canary for six dollars, who was to be the singing-master for my young birds. My memorandum also called for a pair of Cinnamon canaries at eight dollars; and they were

beauties; named from their color, and with pink eyes. Last on my list of live stock were three linnets and three gold-finches, at one-dollar-and-fifty cents each. Perhaps you will wonder what those birds were doing in a canary-castle; but Cousin John had told me to get them because the progeny of the linnet and canary, or gold-finch and canary were valuable birds, that looked and sang and sold well. Such birds are called mules! Think what a ridiculous name to give a pretty little bird! You might as well call our little brood mules, because the parents are of different nationalities. John says, why not, they're just as stubborn sometimes; and when I began to scold him, he says that he has often heard me call them colts, when they were a little wild.

Next to the birds came food for them. As I had a large family to cater for, I bought mixed canary seed by the bushel, at three-dollars-and-fifty cents; and broken cuttle-bone, at twenty-five cents a pound. In anticipation of future events, I purchased three dozen willow baskets, at seventy-five cents a dozen; and a pound of cow-hair for nests, at fifty cents. I also had a load of common

bar-sand delivered, costing me a dollar-and-a-half.

I bought what is called an egg-box; it consists of a wooden frame about three inches high and nine inches square, with a top of perforated zinc, through which eggs are squeezed by pressure with the blade of a dinner-knife. I also had to get three dozen square tin egg-troughs, with hooks to attach to the cross-bar. You will see one of these in place in the little picture numbered 4; while at the one numbered 5, the self-supplying seed-hopper that I furnished the cages with, is shown.

When I had a coffee-mill to grind seed for the young birds, and a rolling-pin to crush buscuit and hemp-seed with, I began to consider that I was fully equipped for the canary bird business.

When the birds were fairly settled in their castle, I took care to keep the air of the room at an even temperature, about 75°; and avoided sudden changes.

Following Cousin John's directions I did not mate the birds until they could see to feed at six in the morning. When I put them together I gave them a mixture of chopped egg and bread crumb, with a little crushed hemp-seed mixed with it. Also, chickweed, groundsel, water-cress, or lettuce, or a small piece of the tender heart of a cabbage. Canaries may be mated on up to the first of June; and when mated they will breed to the first of September. But let me tell you here, that a choice pair should not be allowed to rear more than three broods in one season. These are some nesting materials: fibrous roots; long, fine, dry grass; hay; moss; cow-hair; feathers; and rabbit down. No cotton, or wool, or long coarse stuff must be given for nests.



When first mated the birds sometimes quarrel and fight, but in nearly all cases they end by billing and cooing; which is reversing human actions in similar cases.

FIG. 4.—EGG TIN.



When the bird shows signs of a desire to build, supply her with cow-hair. Only give her a little at first, to play with; then when she settles down to build in real earnest let her have what is needed.

One of the pleasures of canary raising, is watching the building of the nest. The industrious hen hops off with a mouthful of the material, drops it in the nest, drops in herself, shuffles around while you count ten; and the sleight-of-foot is done. Do it better if you can! For nest-boxes I have used what is called the Norwich nest-box, which you will see in the engraving numbered 3; it is a wooden box, shaped like a soap-box. Then I have used the tin frames for nests, see the illustration numbered 2, the upright back suspends it against the back of the cage. The narrow slit allows the tin to fall on the shank of a nail with a flat head. This prevents the nest from being pulled out on one side. Line such a frame with soft white or brown felt; to do which, cut the felt into circular pieces, much larger than the diameter of the cup; split each piece into two and tear open; cut an angle out of the edge to make it fit.

If you will refer to the picture numbered 6, you will there see a breeding-cage, which you can buy at any bird-store; and which will answer the purpose perfectly.

If you can take a hint from the actions of the hen, you can generally tell the night before what to expect in the morning. If it doesn't happen, and the hen seems distracted and waddles about the cage, not knowing what to do with herself, you will have to kindly interfere. Wrap in warm flannel and place near the fire or on a warm frame over a basin of hot water; saving the egg is of no moment to saving the bird.

Now when my castle-ful of hens commenced to lay, an important part of the business began. I numbered the cages from one to thirty-two, and had a shallow tray made containing thirty-two compartments, numbered to correspond. As fast as the eggs were laid, I transferred them to the tray and chalked the cage. Next morning, in making my round, I noticed the marks on the cages: no mark, look for the egg; two marks and no egg found, I made a cross, and next day if there was still no egg, I divided the two already laid between the neighboring compartments. I noticed that a good nest of three eggs is rare. All groups of three eggs I returned to the nest at night, and marked the cage with an S,

and then I did not disturb that nest again.

You may remember that I had thirty-two hens and only sixteen cocks; and the reason is, that when a hen began to sit I pushed aside a sliding-door between the cages, and passed the gentlemen into the adjoining cage. In this way each male bird divided his time between two cages. Sometimes he is expected to put in an appearance in half-a-dozen cages; but in such a case he is relieved of his duty as feeder of the young, by birds kept for that purpose.

Before setting the hens, the cages must be thoroughly cleaned, as it will be a fortnight before they can be again disturbed.

The period of sitting brings out various differences in the temperament and disposition of the hens. It does seem strange to use such words in speaking about a little bird; but they are both appropriate and true. Some are easily disturbed; some are

that open mouths at you like so many miniature cannon.

Without wishing to deter you by croaking I must say that raising canaries has its share of difficulties and disappointments. There are failures in hens, and failures in eggs, and failures in young.

When my birds were four or five days old, and fat as moles, a trouble arose that yours, too, will be exposed to. The hen began to sweat them by sitting on them very closely; not leaving them even for a few minutes. The danger of starving or suffocating the brood had to be avoided somehow. There is no effectual cure for this freak. I tried several things, among which was removing the cock, and so, obliging her to leave the nest to feed herself.

If you find one of the brood lying on the bottom of the cage, it has happened when the hen hopped out of the nest. Examine

her claws and shorten if too long. But before that, you have picked up the little unfortunate and breathed on it, and popped it back in the nest when it showed signs of life. Oh! little birds have a time of it as well as the rest of us.

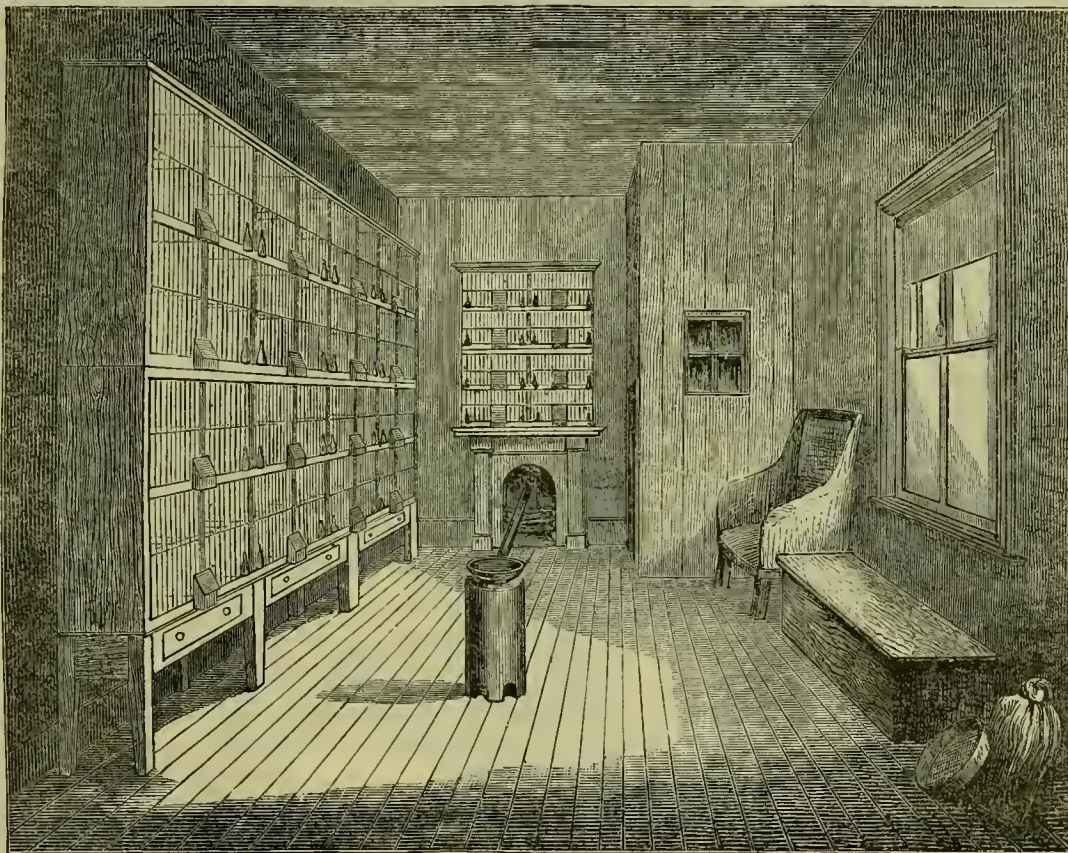
One would think that after all the trouble that the hen has taken to advance matters thus far, that her care would at least continue if not redouble; but facts don't bear this supposition out. The very next day the mother may refuse to feed them, or only half feed them; but do not interfere if things keep moving. If you find that you have to feed the chicks, divide a hard-boiled egg, and moisten it with saliva, scrape up some with a little

spatula, and feed into their open mouths.

There is one thing that I must record about the cock, and that is, that he can always be depended upon as a feeder; but the hen will often not disgorge the food he gives her for the brood. John says that I missed a grand opportunity by the facts not being reversed; and he asks me to let him add a line here, but I simply won't.

Just at this time, when the young are a couple of weeks old and the plumage is beginning to form, the hen will prepare for a second brood, and often has built her nest before the first are fully fledged. To this end the male bird visits the cage night and morning, until the hen has laid her third egg, when he can be removed altogether and put in charge of the young birds, which by the time the hen is ready to hatch, will be able to do without him altogether.

Be sure and see that the hen has a new



BREEDING-ROOM, READY FOR BUSINESS.

restless and fidgety, especially when the companion-bird is removed; and some must have brown paper curtains put up to insure strict privacy. I would advise you to enter and leave your bird-room quietly, or you will have nothing to show for your labor and her labor but claw-holed eggs.

Beginning the hen-canary's calendar at mating, in eight days the first egg is generally laid; when she lays the fourth egg she begins to sit; and after sitting for thirteen days the eggs are hatched.

During the sitting-period do not let the temperature of the room fall, or the sitting-fever will subside with it.

The first nests of the season are nearly always a day or two late in chipping. Perhaps you are not as enthusiastic as I; but you are pretty sure to chirp a little when you look down on a bunch of hairy caterpillars that untwist into four long necks



nest and fresh moss when she has been mated the second time, or she may help herself to the silky feathers of the brood.

When canaries are thirteen days old they feed themselves; and when they are a month old they can be taken from the parent altogether.

I placed twelve young birds in a 30-inch cage, and I found that they grew faster and stronger than when there were but six in a cage. I kept them for eight weeks in these cages.

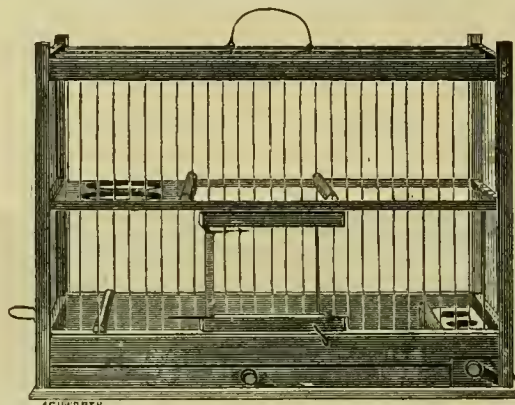
The next event that happened in my bird-room was that most important one of moulting. The young birds began when two months old, and the adult at various times in July, August, and September. Under instructions from Cousin John, at the first sign of moulting, the shedding of one or two quill feathers, I discontinued breeding, even in cases where the hen was sitting upon full eggs when the moult began. During the moult I kept the room warmer than usual, especially at night, to avoid colds. I am told that some cover the birds, so that the new plumage may not be soiled by dust or smoke, or affected by the light; and the result is feathers of spotless beauty, with the bloom on them. A blade or two of saffron in the water assists the casting of the feathers. The moult lasts two months, most of which time is taken up with the head and neck. When once begun the moulting action must be kept up, even to pulling out some of the feathers, if the bird is slow about it.

While my birds were moulting I tried an experiment with three of them. Cousin John told me that if I put cayenne pepper in the bird's food while moulting, that it would give a red plumage to the bird. The proportions I took were, one egg, the same bulk of biscuit, and a teaspoonful of cayenne pepper. Perhaps it was my fault, or the fault of the birds, or the fault of the theory, or the fault of the pepper; but those three birds left me to do all the turning red when Cousin John asked me to show them to him. Still you may have another story to tell. But if you try, remember to buy the cayenne unground, and grind it in your coffee mill.

The breeding of mules is one of the most interesting features of the bird-business. The time to breed is in May; and by that

one or more nests of canaries. In choosing the hens prefer yellow to buff; and those that are large, stylish, and rich in color.

Let me tell you a few points that I picked up in my experience of raising canaries. To catch a bird, remove the perches, wait till the bird gets into a good position, then make a sudden pounce; then, to hold securely, take the tips of the tail and the wings between the fingers. How to tell the sex of canaries is not to be learned in a day, nor in six. The points of observation from which to judge, are, shape, style, carriage,



NO. 6.—BREEDING-CAGE.

action, and voice. The head of the male is broader than that of the female, and flatter on the crown; and the colors around the beak and eyes are deeper. Put a male bird in a cage and his manner is bold and defiant; his chirp, clear and ringing; his actions are quick, decisive, and full of fire; while the hen hops backward and forward in a quiet way, with a soft plaintive chirp. Of course you won't remember all these things; no more did I, when Cousin John recited them to me; but by - and - bye you will guess nearly as well as Old Probabilities.

Find out how much seed is eaten in each cage in one day, add a little more than the amount, and feed the same quantity daily.

Maintain an equable temperature; if too warm the birds will be forced out of season; but it should be warm enough to make the most of them in season.

Whitewash the cage twice a year, before and after the breeding season. Mix ordinary whitening to the consistency of cream, with thin flour paste. Look for the insect pest on the end of the perches and next the back of the cage; the places where they rest on the cross-bar, the tops of the doors where they touch the bars; and the inside of the nest boxes, at the back. Anoint flowery or dusty spots with a drop of oil. Some soak the basket-nests in petroleum before using them.

Were I to tell you all about the diseases of the canaries and their treatment, you might be discouraged, if you are not married to a doctor or engaged to one.

It does seem so odd to speak about consumption and asthma, brain disease and heart disease, constipation, diarrhoea, and inflammation of the bowels—and all belonging to the mite that hops about behind the bars. Fortunately, however, the canary is healthy and hardy; and although the diseases may be many the causes are few. Disease is due to exposure to currents of cold air,

want of fresh air, too much food, abuse of dainties, sour food, and bad water.

In wasting diseases, diet with hard-boiled egg grated and mixed with biscuit; keep in a warm room, daily ventilated; and cover the cage. Give three drops of warm castor oil, at first; and put a little gum-arabic and glycerine in the drinking water.

For digestive disease, change the food in diarrhoea; giving biscuit soaked in milk. Dose with castor oil; and add gum-arabic to the drinking water. Also, add prepared chalk and vegetable charcoal to the biscuit food. For constipation give green food in summer, and in winter German paste covered with cayenne and sugar; a slice of ripe apple or well boiled carrot. In inflammation of the bowels, the lower part of the abdomen is swollen and red. Give arrowroot biscuit, new milk, and moist sugar. Paint the abdomen by means of a camel's-hair pencil, with warm turpentine. Place in the drinking water thirty drops of ipecacuanhæ wine, fifteen drops of laudanum, a bit of gum-arabic, and two grains of the nitrate of potash. When cured, drop a rusty nail in the water, for a tonic.

For indigestion, remove the water for two hours; float a few drops of cod-liver oil on the water, and return it to the cage.

For loss of voice, give two drops of castor oil; put glycerine, gum-arabic, and twenty drops of paregoric in the water. Feed on German paste, dusted with cayenne; lettuce leaf, and grated egg.

If you mean to be fully prepared for all emergencies in your bird-room, you should have a cabinet containing the following drugs: castor-oil, gum-arabic, glycerine, carbonate of magnesia, cod-liver oil, prepared chalk, vegetable charcoal, nitrate of potash, gentian root, cascarilla and calumba barks, dandelion juice, Epsom salts, vinum ipecacuanhæ, elixir of vitriol, Hoffman's anodyne, paregoric, belladonnæ, laudanum, and opium.

John says, after all that, surely I am going to give you a diploma, so that you can practice with impunity. But I guess I'll let you run all the risk; only suggesting that you procure a pestle and mortar, a minim measure, and a camel's-hair pencil.

That the small matter of perches may be a very important one to the users of them,

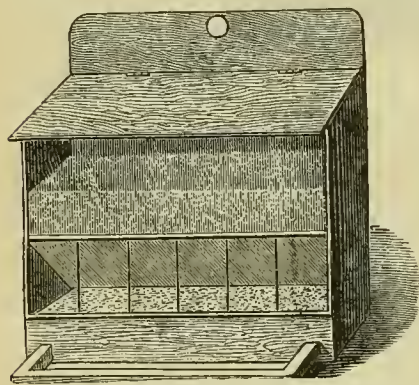
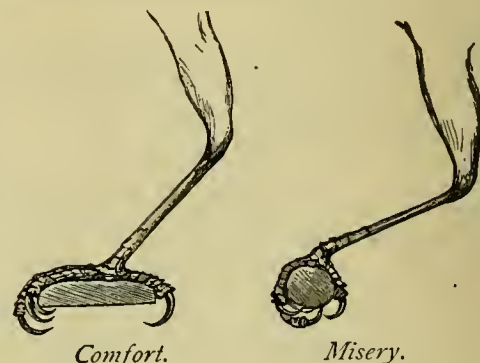


FIG. 5.—SELF-SUPPLYING HOPPER.

time the linnet or goldfinch must be thoroughly domesticated. Feed him with egg, mawseed, summer rape and hemp, to get him into proper trim. When the last tinge of black has disappeared from his beak, which assumes a delicate, transparent, pinky-white color, introduce him to his canary spouse who has by this time brought-up



NO. 7.—GOOD AND BAD PERCHES.

a glance at the engraving numbered 7 will show. You have there an ocular demonstration of how easy it is for you to inflict misery upon the canary bird by furnishing the cage with unsuitable perches. The perch named, comfort, which is the proper



kind to use, is about twice the thickness of an ordinary lead-pencil.

Out of gratitude to Cousin John for favors received, I had this picture taken, in which are grouped specimens of his skill as a canary-bird fancier. I mean it to be a complete surprise to him; and I can just imagine how he will open his eyes when he sees his darlings. Perhaps you will wonder at his delight in these birds, when I tell you that most of them cannot sing! But

to a bird fanatic, singing is only one quality among others that canaries possess. Plumage is another quality and shape is another. You would n't imagine that the broken-backed bird you see at No. 8, is sometimes worth more than twice his weight in gold. It is known as the Belgian, and those shoulders that look like a great misfortune, are just what the bird and the owner pride themselves on. Then there is a Scotch bird (No. 9) that has taken the shape of a piece of an iron hoop, that is another especial favorite. While the Belgian is dreadful-looking, the Scotch is only odd-looking.

But Cousin John's birds are not all hideous, as you will see by taking a look around among them. Notice that one at No. 11, that has a pretty little toadstool on the top of his head; a sort of umbrella to shed dew.

But I have an idea! I will get Cousin John to write a full description, as glowing as he pleases, of all these birds, and send it to whoever wants further particulars.

I have left the most important item to the very last.—Profits. All the common hens you raise you can sell for \$4 a dozen; and the singers for \$15 a dozen. About one in ten of these last birds will be extra fine; for which you can get four dollars apiece. The mule birds vary from an ordinary to an extraordinary price, according to the song and the plumage.

John says, oh, do stop! and as he has been very good for some time past, and not made any serious interruption, I will end here and sign myself  
JOHN'S WIFE.

## HOW TO SELECT SHOES.

The introduction of machinery into the manufacture of and the soleing of shoes has so far altered the condition of things, that a knowledge of what constitutes a good shoe has become imperative to the purchasers who desire to get the worth of their money.

It is a common practice of modern manufacturers to use split skins in the place of the whole ones used formerly. This may

sional portion of strength, it practically does not possess a fourth. While there are skins that will stand being so operated upon, there are others that will not, and it is those that will not that are most generally submitted to this practice. Thick leather is, as a rule, coarse in the grain, and if, upon close inspection, the leather being thin, coarseness is apparent, then by all means do not buy shoes the uppers of which exhibit this peculiarity. Again, do not purchase

shoes; the uppers of which are formed of leather possessing an artificial grain. This is a matter less difficult to detect; for, although the markings have been rendered as near as the thing imitated will admit of, careful scrutiny will not fail to reveal a distinction. As a rule, the rollers from which the skins receive their impression are of too even a pattern, and, like witnesses who profess too much, reveal the fraud they are supposed to conceal. A better way still of discovering the sham from the genuine article, is to pass your hand over the surface of the leather and so discover the depth of the pattern. As a rule, the imitation is struck deeper than the real. Good upper leather should handle mellow; leather destitute of suppleness and soft silkiness, that leave a decided line whenever pressed into a crease, should be avoided.

With regard to the soles of shoes see that they are of the thickness they seem to be. It has become a practice with manufacturers to use an outer sole of extremely light substance, making up the deficiency by means of an extra inserted welt. By this plan a perfect box is formed between the inner and outer-sole, the hollowness of

which is filled-in with scraps of leather and card-board. Close inspection should reveal the trick, however clever may have been the attempts to hide it. If the boot be machine-made (shown by raised stitches within) there will be no distinct line of separation in the bottoming.  
A. P. S.



COUSIN JOHN'S SPECIMENS.

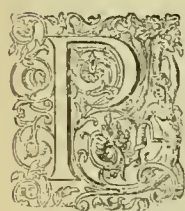
- 1.—The Wild Canary. 2.—The Lizard. 3.—The Crested Norwich. 4.—The Cinnamon.
- 5.—The London Fancy. 6.—Linnet and Canary Mule. 7.—The Yorkshire.
- 8.—The Belgian. 9.—The Scotch Fancy. 10.—Goldfinch and Canary Mule. 11.—Manchester or Lancashire Coppy.

be thought to be of little consequence so long as the skin remains thick enough for the purpose to which it is applied, but a moment's consideration should suffice to show that this is a mistake. The splitting process destroys the integrity of the leather, and instead of the half possessing its divi-





### CHILDREN'S DRESSES.



PRETTY and youthful are the styles for children's dresses this winter; not being, as in past seasons, copies of the garments worn by their seniors.

Misses of from twelve to sixteen years of age, have two or three-piece suits; but such costumes are plainly made and simply trimmed.

From children of one year old up to girls of eleven years old, the dresses are usually in one piece; except when pleated skirts and plain Jerseys are chosen, then the skirt is attached to a band, or to a petticoat-body, with or without sleeves, and shaped so that the Jersey can fit smoothly over it.

For youthful, unformed figures, sacques in Gabriel and Princess shapes are very convenient. These can be made plain or elaborate as desired.

In the illustration, beginning at the left-hand, the figure No. 1 represents a fitted Princess dress, of unshrinkable bordeaux color serge. The lower portion of the skirt is trimmed with a rather deep side-pleating of the material; above, and falling over the pleats, are hand-loops made of serge, lined throughout with satin serge, in a lighter

shade of the same color. This loop-arrangement is headed in the back, by two satin-bound bands of serge, and by three in front, which are pointed at each end, and are secured at the sides with ornamental pearl buttons in shaded wine color, with which the front of the dress is also secured. A round double collar is formed of serge and satin, with cuffs to match; and the neck and sleeves are finished with a neat cambric ruffle.

An ingenious mother has made upon this Princess foundation a most beautiful evening dress, for a little girl, nine years of age. The material is Nile-green merino, trimmed with embroidered bands of the same fabric in a light gold color. The skirt is decorated with three graduating rows of tiny knife-pleating of Nile-green, headed by the gold bands, embroidered in floral designs with zephyr of rich bright colors. Three of the embroidered bands are arranged perpendicularly down the back, one in the centre, and one on each side; while two are arranged in front, one on each side of the buttons, which are in gold, hand-painted with bright flowers to match those in the embroidery. These up-and-down bands almost reach the embroidered band heading the top flounces; and each one is secured under a loop bow of Nile-green satin ribbon. The collar and cuffs of this pretty dress, are of gold color merino, embroid-

ered with wreath of flowers and leaves, like those on the bands.

The neat and stylish two-piece suit, shown on figure No. 2, is for a miss. It is of Scotch plaid in blue, green, and crimson. The underskirt is trimmed with a deep pleating of the plaid. The paletot overdress fits the figure in the waist, and is cut graduating in the skirt, it is quite long, and falls over the underskirt in slight folds, like a deep, plain-skirted polonaise. It is fastened in the front with buttons and buttonholes; and the pockets and edge of the paletot are finished with a tiny knife-pleating in rich crimson. This costume has been reproduced to advantage, in plain and brocaded velveteen; the skirt being of the plain goods, without trimmings, and the paletot in brocade, with finish of chenille fringe.

The pretty little sacque wrapper seen at No. 3, is for darling small Tots. It is of lavender cashmere, and is trimmed back and front with perpendicular bands of Irish-point-edged inserting. The sleeve trimming is put on in V-shape, the point going up on the arm. The collar is also formed of the embroidery, and the garment is confined at the waist line by a silken cord and tassels, in lavender.

For children of from one to ten years of age, wrappers after this model may be made in light or dark colors, of any desirable



material, in either mixtures or all woolen goods. A pretty wrapper is in plaid, with trimmings in plain fabric, put on in small knife-pleats.

The Princess dress shown upon figure No. 4, differs little in shape from the other Princess design. The garment is formed of cashmere, velvet, and rhadame, in bronze of a rich red. The box-pleated skirt is bordered with a bias band of velvet and edged with a knife-pleating of satin. Sash folds of satin head the box-pleating; and shaped side-pleats of satin are let-in front and back. Velvet cuffs and pockets are ruffle edge, with buttons as a finish; and a large sailor collar, embroidered on the edge, is worn with the dress.

The dress upon the figure No. 5, is of plain flannel in Gabriel shape; trimmed with ruffles in the skirt, the pockets and cuffs, and the body and sleeves. Over this dress is worn a full circular apron, with shoulder straps tied-up with ribbon bows, and belted in at waist-line by a sash, looped at the back.

The lower portion of the circular as well as the neck and arm-holes are finished with embroidery inserting and edging.

This circular apron is very dressy when made of thin fabric, trimmed with lace, and belted with sash ribbon to match the shoulder-bows.

Such a lace-trimmed sheer apron is very pretty when worn over a plain silk or velvet dress, as it beautifies as well as protects a toilette.

M. E. L.

## WRAPPERS.

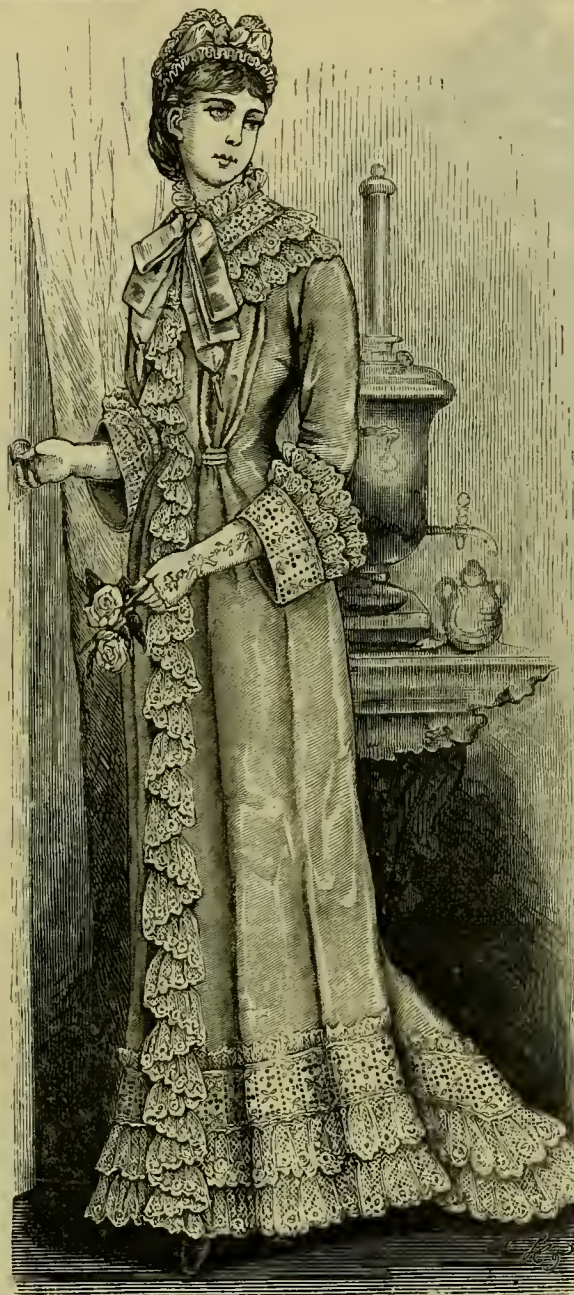
**M**ORNING-ROBE, tea-robe, and negligé, are some of the names of the wrapper; which is a long, loose robe, intended to be worn in the house, chiefly in the morning.

Far from being the undress garment that it was of old, the wrapper is now often one of the most elaborate costumes of the feminine wardrobe.

It is at present perfectly proper for a young lady to receive her guests at home, in an elegant wrapper, at any hour of the day.

Garments of this description are often worn by ladies who affect extreme simplicity in their out-door dress; wisely preferring to display their taste for luxury in dress principally in the presence of their own family and intimate friends.

The materials for these gorgeous house-ropes are varied according to taste. Silk, brocade, or fine cashmere, with abundant trimmings of lace or embroidery, are used for making up elegant models. This, however, need not prevent any lady who wishes, from copying them in plainer fabrics, such as rep or flannel, for winter wear. Inexpensive lace, as Languedoc, and a few ribbon bows, will give to the humbler garments quite an artistic effect, scarcely less attractive than that of their graceful originals.



The model wrapper, shown in the illustration here given, is of pale amber silk, trimmed with creamy Spanish lace, and embroidery. This last is of a simple, conventional pattern, having black and cardinal figures upon a cream-white satin ground.

This wrapper is merely a flowing robe, with train; differing from an ordinary plain wrapper-pattern only in having, instead of darts in front, a broad fold, held in place by shirring, to outline the figure.

The lace is arranged in cascades, or a continuous jabot down the front, and in double ruffles around the skirt, above the cuffs, and below the neck; the bands of embroidery forming a heading for the ruffles. A piece of the lace forms a ruching in the neck. Loops and ends of cardinal satin ribbon forming the large bow, which is to be worn at the throat.

With this costume may be displayed a pair of cream-white mittens, of woven silk, embroidered in colors to correspond with the embroidery in the bands upon the wrapper: and also a cap of India mull, trimmed with Spanish lace and with bows of cardinal ribbon.

H.

## KEEPING CATS.

(See Frontispiece.)

Some people look upon pussy as a kind of clever invention for catching mice, an animated vermin trap, a creature that never requires any food except that which she herself may capture; and no attention or kindness of any kind. Thanks to her wonderful nature and instincts, even a neglected cat will manage to support life after a fashion; but there is as much difference between a well-fed and properly cared-for puss and a mere mouser, as there is between a hungry wolf of the wilds and the honest collicie that sleeps on the hearth-rug. Properly cared for and properly trained, cats are cleanly and regular in all their ways. They are wonderfully sagacious; quite as wise in their way and as high in the scale of animal existence as dogs are. They are tractable and eminently teachable; they can be taught tricks like a poodle. They are very fond of other animals as playmates; such as dogs, guinea-pigs, rabbits, and birds. They are very fond of their young, and much attached to children. They like their home, but love a kind master or mistress. But a badly used or thoughtlessly treated cat is quite the reverse of all I have described, though for the sake of humanity I will admit that most of the bad usage to which our pussies are subjected, is the result of want of thought.

Cats are liable to a good many ailments; but most of them are preventable by careful feeding and kind treatment.

Strange though it may appear to some, she requires food every day of her life, and preferably twice a day. The mistake usually made is that of supposing the bits thrown to the cat during the family meal-time by those she solicits, are quite enough for her. Give pussy her morsels by all means,

if she begs prettily for them; but immediately after the family have breakfasted or dined, pussy's dish ought to be filled with something really edible, something she cares for. This may be bread and milk, or potatoes mashed up in milk, or preferably in gravy; but meat of some kind she ought to have once a day at least. Cats depend more on meat than even dogs do. Boiled lights are very good; but it should be remembered that this kind of food looks more than it is; it is light by name and light by nature, so that a good share must be given. Cut it up finely, and put milk over it.

Fish is a great treat for a cat; in many cases of illness they will eat this when they can take nothing else. Horse-flesh, when it can be had, is good occasionally, but it has a laxative tendency. Nice tripe or cow-wheel is excellent; but nothing comes amiss that one eats one's self, only we must be careful to give bread and vegetables as well as meat. Raw beef minced finely is often given to eat, when ill; so are boiled eggs and cream. Milk seems to be one of the necessities of life to a cat; let it be good and abundant.

MRS. E. QUEEN.





ORNAMENTAL SCREEN.

**V**ARIOUS articles of carved wood require a centre-medallion to complete them. This medallion may be of velvet, plush, or other material; embroidered, beaded, or braided, according to fancy. Such incomplete articles are

sold at furniture-stores, may be made to order, or can be manufactured by ingenious young people at home.

Our illustration represents an ornamental screen of carved walnut. It may be copied in any suitable wood, of any desired size, or imitated with a scroll-saw.

Large enough, such a screen would do service upon the floor of a sitting-room, as part of the furniture; of a smaller size, and a leather pocket behind the medallion, makes it a music-box; still smaller, and a hook placed at the upper edge of the central figure, converts it into a watch-stand.

The foundation for the medallion may be of any material suitable for embroidering upon. The designs are applique figures, with arabesques and filling-in of floss. The border is of any suitable fabric desired, applied to the foundation, and decorated also with applique figures.

This border is to be edged with a couching either of gold or silk cord, as may be preferred.

Figure No. 1 shows the manner in which this cord is stitched to the material, thus forming a couching.

The design can readily be copied from the illustration here given.

The color and materials selected for this screen are a matter of taste; although red velvet as the foundation, ecru canvas for the border, black applique figures, and yellow floss or gold thread for the ornamental stitches, would be an effective combination. B.

## FEATHER FLOWERS.



To achieve success in making feather flowers requires a certain amount of patience. While rusticating in the country procure a bunch of white geese feathers and cut out of these feathers leaves like the flowers that are to be copied.

Make the bulbs of beeswax and rosin, mixed together in equal proportions; to this stick the leaves, the stamens, and centre part of wire and zephyr.

In painting the leaves a nice delicate touch should be given, in order to give a natural effect. Get tube paints, such as are used for oil paintings. After painting the leaves lay them aside to dry. Do not use them for ten or twelve hours at least.

A tube each of chrome yellow, rose madder, clear white, and Prussian blue, will be

all the paints required to produce a lovely bouquet. Mix the yellow and blue to obtain green for painting the leaves.

With a little practice in mixing paints, these feather flowers can be made as beautiful as wax flowers.

There are several ways to use feather flowers besides clustering them. A wreath, a cross, an anchor, and birds, are often made and placed in boxes with a rich velvet background and fine glass in front, bordered with a frame-work of velvet, or wood exquisitely decorated with water-color pictures, making an elegant parlor ornament, MATILDA BELL.

## ENGRAVING ON GLASS.

**S**OME may think that the process of engraving upon glass is one beyond the skill of an amateur decorator; but such is not the case, whoever is interested sufficiently in the subject may have the necessary articles at hand, or can easily procure them.

Cover the surface of a sheet of glass with a concentrated solution of nitrate of potash, by placing the glass flat on a table or in a shallow pan, and pouring the solution upon it. Then along the edges of the sheet place a platinum wire, keeping it immersed in the solution, and place it in communication with one of the poles of a secondary battery. Any other source of electricity may be made use of; such as a gramme machine or an electro-magnetic machine, with alternate positive and negative currents. Having done this, let another fine platinum wire be joined to the other pole, after having been inclosed in an isolating substance, save at its point.

With this wire, trace on the glass the design required; a luminous streak will appear everywhere the wire touches, and however quickly it may be moved the design will be cleanly engraved on the glass. If the drawing or writing be done slowly the lines will then be engraved more deeply. Their width depends on the diameter of the wire at its end; if it be reduced to a fine point, the work may be performed with great exactitude.

The metallic thread conducting the electric current becomes transformed by this means into a special graver for glass, and in spite of the hardness of the substance the operation requires no effort, for the corroding force is furnished by the action of the current upon the saline solution. Either pole may be used for engraving, but it requires a weaker current to engrave with the negative pole.

If, instead of the plain surface spoken of, it is desired to engrave on a curved one, the same result may be obtained by thickening the solution with a gummy substance in order to make it adhere to the glass, or by turning the object in a basin containing the solution, so that a freshly-wetted surface may be continually presented to the operator. It will be evident that the variety of uses to which this process can be applied is inexhaustible. B. R. W.





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## SOUP BOUILLABAISE.

Take codfish, black bass, lobster, shrimp, or any similar fish, and dispose of them as follows: Place in the bottom of a large stew pan three or four large onions cut into slices; add to these three or four tablespoonfuls olive oil, (creme de Lucca) and fry the onions to a pale brown color. Next, place the fish, cut into pieces of two or three inches square, in a pan, until the bottom is completely covered. Pour sufficient warm water over just to cover them. For each pound of fish sprinkle in a teaspoonful of salt, add a few bay leaves, the juice of two lemons, five or six tomatoes, half a clove of garlic, a half-teaspoonful of cayenne pepper, and three or four glasses of sherry wine. Place the pan on a hot fire and boil rapidly for fifteen minutes; then add a small portion of saffron, a tablespoonful of chopped parsley, and let the whole boil a minute or two longer. Set aside on the range, as it is now ready to serve. Pour it into a tureen lined with thin slices of dry toast, and serve immediately.

ANOTHER BOUILLABAISE (RUBION'S)  
RECIPE FOR SIX PERSONS.

In a wrought-iron stew pan put one-half pint of the best olive oil, two tomatoes, an onion, and a clove of garlic, all minced up together; three or four bay leaves dried, and a piece of dried orange peel; the various fish cut in pieces; pepper and salt according to taste; and a glass of water for each person—that is to say, six. Put the stew pan on a very brisk fire. The moment it boils add a pinch of saffron. Let it boil half-an-hour. Have prepared some slices of bread, cut thin, in a deep dish or tureen, over which pour the broth, and serve it. Serve the fish apart on another dish, but eat the fish and broth together. Whiting, turbot, mullet, grunet, lobster (with discretion), make the best fish for bouillabaise.

## COMPOTE OF PEARS.

Take half-a-dozen of fine Bartlett pears; pare them, cut out the cores, and squeeze

lemon juice over them, which will prevent their discoloration. Boil them *gently* in enough simple syrup to cover them, till tender. Serve cold, with syrup poured over them, and accompanied with Naples biscuit, which place around the dish.

## MINCE MEAT

is vastly improved by being mixed some days before using, as the various ingredients have to amalgamate and blend. The following recipe will be found to be a good one. Pare, core, and chop fine five or six pounds of apples, four pounds of beef, boiled tender, and one pound of beef suet, both chopped fine; two pounds of seeded raisins, the same quantity of Zante currants, washed and picked; half-pound of citron, and the same of candied orange-peel cut into shreds; the grated yellow rind of three lemons, with the juice; season with cinnamon, clove, and nutmeg, all in powder, to suit your taste; wet all up with hard cider and sufficient brandy to give it a fine bouquet, and to assist in its preservation. In using take the minced meat from the bottom of the crock or pan.

## HOW MINCE PIES MAY BE MADE WITHOUT MEAT.

For those of delicate health who can not eat the ordinary mince-meat pie, the following recipe will be found a good one; and even those of robust health will enjoy it.

Prepare carefully a pound-and-a-half of fresh beef suet, by removing all fibre and skin; then let it be chopped as finely as possible; stone and divide a pound-and-a-half of Smyrna raisins; wash well, pick, and dry on a coarse cloth two pounds of Zante currants; pare, core, and chop small three pounds of russet-coat apples; add a quarter-of-an-ounce of mixed cinnamon and mace in powder, with four cloves also reduced to powder, a pound-and-a-half of powdered sugar, a teaspoonful of salt, the juice of a lemon and its finely-grated yellow rind, a quarter of a pound of mixed candied citron, orange and lemon peel cut fine. Let all these be stirred well together for a quarter-of-an-hour; then let them remain in the pan for a couple of days. When you are about to make the mince pies, throw a gill of brandy and the same quantity of port wine into a vessel and give a good stir. Line your pie-plates or a number of patty-pans with puff paste, and fill them with the mixture from the bottom of the pan: cover and make a small slit in the centre of the cover of each pie, and bake in a hot oven.

## COCOA-NUT PUDDING.

Take three-quarters-of-a-pound of best butter, one pound of pulverized sugar, one pound of grated cocoa-nut, the white of one dozen eggs, and one wine-glassful of brandy. Cream the butter and sugar together; then add and beat in the white of eggs by degrees, after which add the brandy, and lastly the grated cocoa-nut; mix well together. Line your pie-plates with puff paste, fill them with the cocoa-nut mixture, and bake in a hot oven. When done, sieve fine sugar-dust over the top, and serve either hot or cold.

## PLUM OR BLACK CAKE.

Take one pound of butter and one pound of pulverized sugar; put them in a basin and beat together to a cream; stir-in one

dozen eggs beaten to a froth; beat these well in, and add one pound of sifted flour; continue the beating for ten minutes, then add and stir-in two pounds of stoned raisins, two pounds of Zante currants, washed, picked, and dried; a pound of citron sliced and cut into small pieces; two grated nutmegs; a quarter-of-an-ounce of powdered mace, the same of ground cinnamon, half-a-teaspoonful of ground cloves; mix all well together and bake in pans well and smoothly lined with buttered paper, in a slow oven for four-hours-and-a-half.

## OYSTER CROQUETTES.

Take 50 oysters ready blanched, 4 ounces of butter, 1 teaspoonful finely-chopped parsley, 1 teaspoonful finely-chopped thyme, 1 teaspoonful finely-chopped sweet marjoram, ½ teaspoonful salt, yolk of 3 eggs, and 2 tablespoonfuls of cream.

After blanching, dry the oysters between two towels. Boil the juice of the oysters down to a thick syrup; roll the butter well in sifted flour, stir it into the juice, and cook to a thick cream. Have ready the oysters and herbs, all chopped together quite finely, and put them into the oyster juice; then stir in the yolk beaten into the cream. Keep it boiling lively, stirring briskly the while; and as soon as it ceases to thicken, take off the fire, stir-in the salt, spread out on a platter, and set in a cool place to harden and stiffen.

Take a tablespoonful of the paste and form the croquette in the shape of a roll, or a small sugar-loaf. For the latter, use a small wine-glass dusted with flour. So continue till all are done; then dip each one into well-beaten eggs and roll in sifted bread crumbs, thinly sprinkled on a board. After an hour, dip and roll again, then set in the ice-box to cool. Fry them in a deep pan, in lard or clarified butter enough to float them, to a golden-brown color, turning them carefully while cooking to keep them shapely.

Serve on a hot napkin, with sprays of parsley or water-cress, and pickled gherkins or stuffed olives.

## HOME DINNER FOR FESTIVE OCCASIONS.

## MENU.

Morris River Coves on Shell.

Green Turtle.

Cod, with Oyster Sauce.

Mashed Potatoes.

Mutton Cutlets with Onion Sauce.

Sweetbreads with Tomato Sauce.

Roast Turkey stuffed with Chestnuts.

Venison Steaks.

Currant Jelly.

Cranberry Jelly.

Green Peas, Stewed Celery, Spinach.

Tomatoes, White Potatoes, Cauliflower.

Stewed Terrapin and Roast Potatoes.

Chicken Salad.

Fried Oysters.

Plum Pudding.

Mince Pies.

Pumpkin Pies.

Vanilla Ice Cream.

Wine Jelly.

Fruit.

Nuts.

Cheese.

Crackers.

Black Coffee.



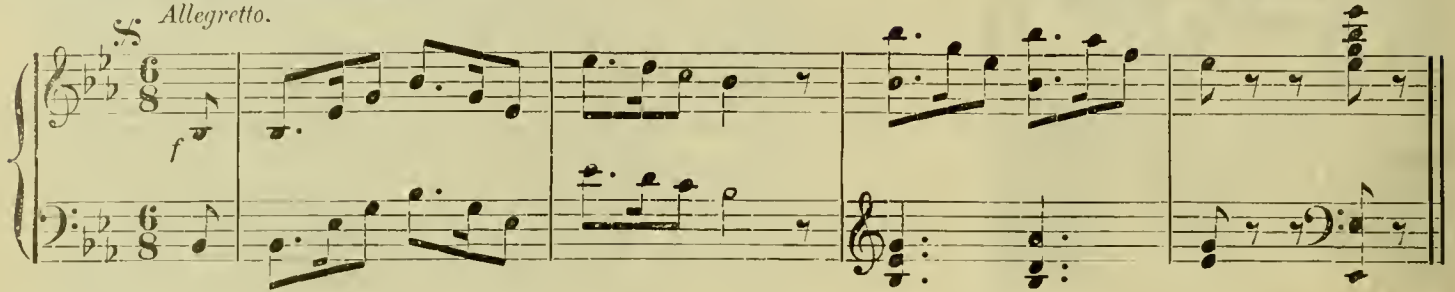
# HERE WE GO!

BALLAD FOR BARITONE OR BASS.

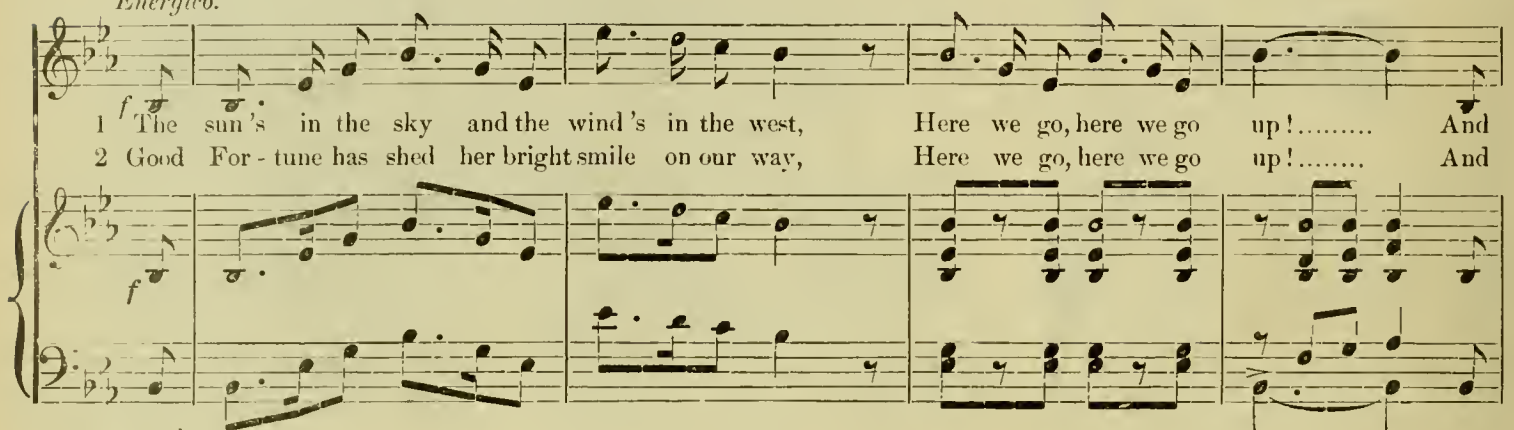
Words by JAMES HUNTER MacCULLOCH.

Music by ADAM GEIBEL.

*Allegretto.*

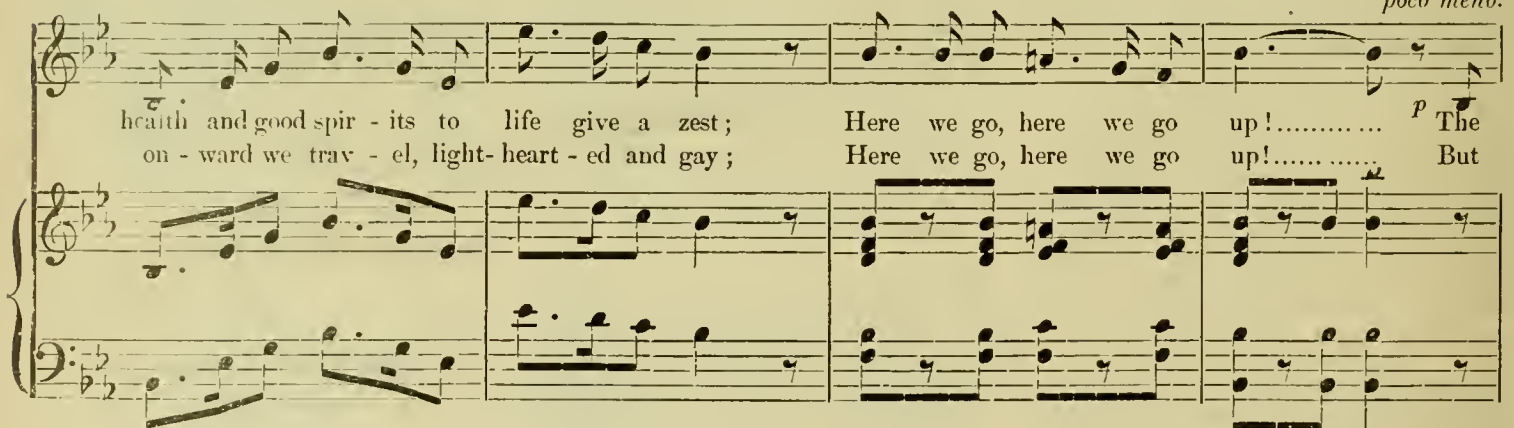


*Energico.*

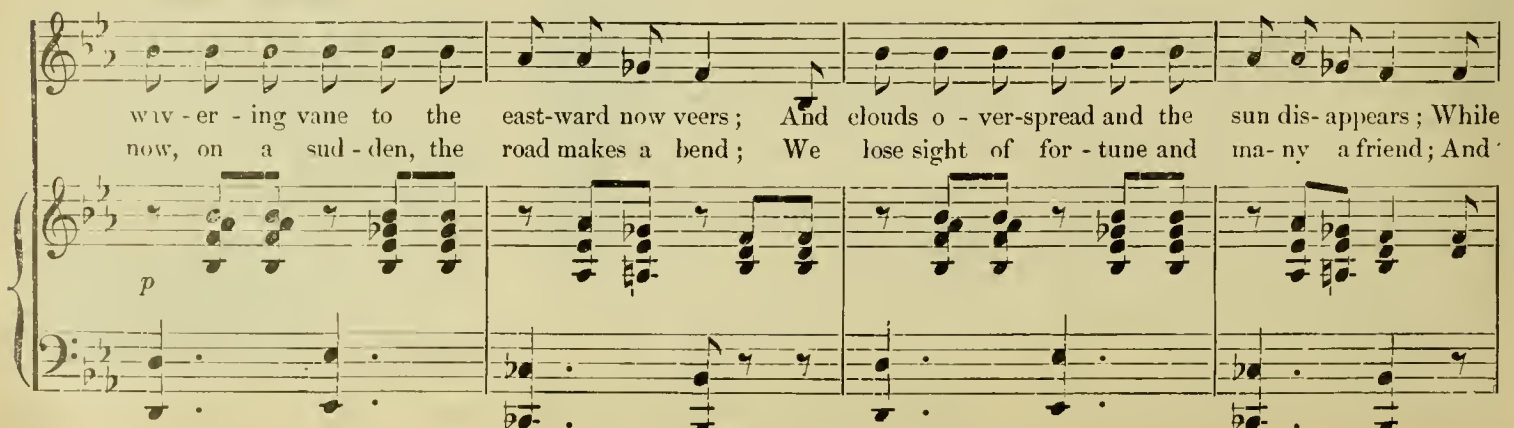


1 *f* The sun's in the sky and the wind's in the west, Here we go, here we go up!..... And  
2 Good For - tune has shed her bright smile on our way, Here we go, here we go up!..... And

*poco meno.*



health and good spir - its to life give a zest; Here we go, here we go up!..... *p* The  
on - ward we trav - el, light - heart - ed and gay; Here we go, here we go up!..... But



wiv - er - ing vane to the east-ward now veers; And clouds o - ver-spread and the sun dis - appears; While  
now, on a sud - den, the road makes a bend; We lose sight of for - tune and ma - ny a friend; And



*rall.*

smiles change to sighs, and sweet hopes turn to fears— Here we come, here we come down!.....  
 things go from bad un - to worse to the end— Here we come, here we come down!.....

*cres.*  
*rall.*  
*cres. rall. marcato.*

*tempo 1mo.**poco ad lib.**D.S.*

*f*  
 Here we go, here we go up, up, up! And here we come, here we come down!.....  
 Here we go, here we go up, up, up! And here we come, here we come down!.....

*f tempo 1mo.*  
*p*  
*rall. e colla voce.*  
*D.S.*

*f*  
 3 And is not our life at the best like a day? Here we go, here we go up!..... It

Here we go.



*poco meno.*

dawns, and the new - ris - en sun takes his way ; Here we go, here we go up ! *p* Through

youth and thro' man-hood on Time's wings we fly, And mount to the ut - ter - most height of the sky ; Then

*p*

*rall.*

sink to sweet rest in the west, by - and - bye ; Here we come, here we come down ! .....

*cres.*

*rall.*

*cres. rall. marcato.*

*f*

*cres.*

*tempo 1mo.*

*f*

*p*

*poco ad lib.*

Here we go, here we go up, up, up ! And here we come, here we come down !

*f tempo 1mo.*

*p*

*rall. e colla voce.*

Here we go.





The Christmas holidays being near at hand, in this issue of the *QUARTERLY*, much of the space allotted to our many departments of staple goods, has been given up to the description and illustration of goods suitable for the present-making season. Out of the large variety of articles shown, no one need be at a loss what to select for a useful and ornamental present.

We take especial pains to make this part of the *QUARTERLY* as interesting in its way as is the portion just completed. To this end we have engaged experienced artists to make exact copies of a multitude of articles that legitimately belong to the Dry Goods business. Our illustrations, while pleasing to the eye, convey precise information as to the style and pattern of the goods they represent. The descriptions and prices have been filled-in by the heads of the various departments into which our business is divided.

When writing to us, be sure to have your name, post-office, county, and State, written plainly. Full and legible addresses, besides greatly facilitating business, insure prompt attention. Illegible orders and imperfect addresses are necessarily attended to last. Always sign the same name, as much annoyance is often caused by our not knowing that Mrs. Mary Smith and Mrs. John Smith mean the same person. In ordering silks, dress goods, and similar fabrics, it is always best to use the order-sheet which accompanies the samples received. After making out your order, it is advisable to look carefully over it to see whether it is correct. It takes but a moment, and often prevents much after trouble.

State definitely whether your order must be filled exactly as per sample, or whether we can use our judgment in selecting a substitute, if the goods ordered are all sold.

We make no charge for samples of any kind of goods, even the most expensive, and for that reason we request you, when writing for them, to be very explicit in stating exactly what is wanted—the width,

price, quality, color, etc.; so that we can send you just what you need instead of a great lot of samples that are of no use to you and cost us considerable money.

It is not necessary to mutilate the *QUARTERLY* by cutting out the engravings or descriptions of goods to forward to us. We will understand what you want just as well if the page containing the article desired is given and the price is stated.

Our stock changes so rapidly that it is not advisable to order from samples that have left our establishment longer than a month. Send for new samples, or give us the privilege of selecting the goods nearest to the preferred sample.

SAMPLES OF DRESS GOODS.



Our samples of all textile fabrics are put up by machinery of our own invention, in little paper-covered books, as shown in the illustration. Each of these sample books contains all the shades and styles of the fabric, and printed upon it are the actual width and price; and whether silk, wool, silk-and-wool, and so on.

Balances due to customers will be remitted on the day their order is filled.

It is never safe to send money in ordinary letters. The safest and most convenient form of remittance is by *POST OFFICE ORDER*, or the new *POSTAL NOTE*, which you can obtain for the exact amount desired. Of the two, the *Post Office Order* is preferable, for there is absolutely no risk of losing your money, because no one can use a postal order except the person to whom it is made payable; and, if lost, stolen, or

destroyed, we can get a duplicate when you inform us of the office where it was issued, the number, date, and amount; of which always make a careful memorandum before sending the order.

Letters can be *REGISTERED* at the post-office, and though remittances made this way are not as safe as by postal order, yet they are far safer than by open mail.

*BANK DRAFTS* on New York or Philadelphia, or any principal city, can be had at all banks. They are safe to send, because, if lost or stolen, the bank will issue a duplicate, when satisfied of the loss.

*CHECKS*, unless certified, should always be accompanied by good Philadelphia references.

*POSTAGE STAMPS* of any denomination will be received in payment for orders amounting to one dollar or less.

When orders are not accompanied by the money, the goods will be shipped *C. O. D.*

If you do not hear from us within a reasonable time after sending for samples, or ordering goods, send a letter of inquiry, enclosing a duplicate of your former request or order, and stating whether it contained money, and, if so, the manner in which the remittance was made.

Packages weighing four pounds or less, can be sent by mail; and, when registered, almost absolute safety of delivery is assured. Always state in your order how you desire the goods shipped, whether by mail, express, or freight. If by freight, state the line, when possible; if by mail, enclose sufficient in stamps or money to cover the cost of postage, at the rate of one cent per ounce, and an additional ten cents if you wish the package registered.

We strongly advise our customers to order all valuable parcels to be sent by express, as the companies are responsible and will pay for the goods if lost.

We are always willing to exchange goods which do not please after being received, provided they are returned to us in perfect condition. In returning them by mail they must be wrapped so that the contents of the package may be examined at the post-office without having to cut the wrapper or the cord with which it may be tied. If tied with string, a slip knot, and not a hard knot should be made. The package must not be pasted or sealed. An envelope notched at



the corners is not a proper wrapper. Writing of any kind must not be enclosed in the package, but the name and address of the sender may be written on the outside. Any violation of these regulations subjects the package to letter postage, which, in many cases, exceeds the value of the goods. When you return goods always write to us about them on the same day.

#### COST OF POSTAGE.

Goods sent by mail cost one cent per ounce, but must not weigh more than four pounds. When it is desired to have the package registered, ten cents in addition to the regular postage is required.

Below is given the cost of postage on the articles that are usually forwarded by mail:

BUTTONS, 3 to 10 cents per dozen.

BUSTLES, 5 to 25 cents.

CARDIGAN JACKET, Men's and Ladies', 18 cents.

CORSETS, 15 to 25 cents; abdominal, 17 cents; supporters, 10 cents.

DRESS GOODS, single width, 2 to 5 cents per yard; double width, 4 to 10 cents per yard.

DIAPER, per piece, 25 cents.

FRINGE, 2 to 6 cents per yard.

FLANNEL, 6 cents per yard.

FANCY GOODS: Collars and Cuff, per set, 6 cents; ties, 3 cents; combs, 6 to 12 cents; brushes, 10 to 25 cents; tooth brushes, 3 cents; soap, 3 cents per cake.

FANS, 10 cents.

GLOVES, Kid, per pair, 2 cents; per dozen, 18 cents. It is safer to have gloves sent in a sealed envelope, which costs 3 to 6 cents a pair.

GOSSAMER WATERPROOFS: Ladies', 10 cents; Men's 10 cents; Boys' and Misses', 9 cts.

HANDKERCHIEFS, 2 cents each; per dozen 18 cents.

WOVEN HOSIERY AND UNDERWEAR: Men's shirts, 15 cents; drawers, 12 cents; Ladies' vests, 14 cents; drawers, 15 cents; half-hose, per pair, 4 cents; ladies' hose, 5 to 10 cents; children's hose, 3 to 10 cents.

HOOPSKIRTS, 10 to 35 cents.

HAMBURG EMBROIDERIES, 1 to 3 cents.

INFANTS' WEAR: Long slip, 8 cents; short slip, 5 cents; shirt, 2 cents; robe, 20 cents; bib, 2 cents; worsted sacque, 10 cents; Marseilles cloak, 25 to 30 cents; lace, 10 cents; socks, per pair, 3 cents; skirt, 7 cents.

LACE, per yard ½ cent.

LINEN GOODS: Napkins, per dozen, 20 to 30 cents; doyleys, per dozen, 12 cents; towels, each 4 cents; per dozen, 25 to 65 cents.

TABLE LINEN, per yard, 12 cents.

MUSLIN UNDERWEAR: Chemise, 10 cents; night dress, 20 cents; drawers, 8 cents; walking skirt, 16 cents; train skirt, 25 cents; toilet sacque 7 cents; corset cover, 4 cents; long sacque, 10 cents; set of three pieces, 27 cents.

MEN'S FURNISHING GOODS: Flat tie, 2 cents; De Joinville scarf, 3 cents; flat scarf, 10 cents; collar 2 cents; cuffs 3 cents; suspenders, 8 cents; shirts (laundried), 12 cents; shirts, (unlaundried), 7 cents; jean drawers, 15 cents; night shirts, 15 cents.

NOTIONS: Braid, 3 to 10 cents per dozen; zephyr, wove silk, etc., 1 cent per ounce; scissors, 10 cents.

PILLOW AND SHEET SHAMS, per set, 25 cents.

QUILTS: Marseilles, 60 cents; honeycomb, 40 cents.

SILK FABRICS: Plain silk, per yard, 5 cents; satin, per yard, 5 cent; velvet and heavy brocades, 10 cents; plush, per yard, 12 cents.

SHAWLS, single, 25 cents; double, 48 cents; zephyr, 10 cents.

SUITS: Boys' Suits, complete, 50 to 65 cents; pants, 25 cents; shirt waists, 12 cents. LADIES' Suits, wrapper or cotton suit, 30 cents; alpaca or cashmere, 15 cents. MISSES' Suits, 20 to 35 cts.

It is always a good plan to estimate liberally on the cost of postage; all the remittance over the actual amount required, will be returned.



Our stock of dress goods in the three months for which the prices in this QUARTERLY are intended to hold good, will change so much in character and price, that we refrain from describing or catalogueing any part of it.

When in need of dress goods, write to us, as suggested above, and we will send you, free of charge, a selection as large and varied as would probably be examined by you, were you to visit our store in person.

#### BLACK DRESS GOODS

have always been a specialty with us; and for beauty of appearance and durability in wear, it is believed that the fabrics we offer have no rivals.

There is no class of fabrics (silks excepted, perhaps), the real quality of which is more difficult to estimate than black goods. In buying, it is nearly always better to rely upon the reputation of the house, than to trust to individual judgment. The beautiful blooming black at time of purchase, too often turns to a dull, dusty brown or gray, under the test of wear, when black textures are purchased from any but the most experienced houses.

We have imported especially for our retail sales this season, a new make of French black cashmeres, which, for weight, beauty of dye and finish, evenness of twill, and moderation of price, it is believed is not equaled by any make so far offered in this country.

It has been our constant aim to import black goods of such grades only as will always insure satisfaction to the wearer, and our constantly-increasing trade in these goods, indicates that we have been successful. Especially is this so of black cashmeres, in which goods our unusual facilities enable us to offer the very best makes of cashmeres produced in France, at as low, and, in many cases, even lower prices than are generally asked for lighter and inferior goods.

These Cashmeres are dyed by the best dyer in France and have the Henrietta or silk finish now so popular in all weaves of

black. They come in three shades: blue black, medium black, and jet black.

All buyers of black cashmeres should at least see these goods before purchasing elsewhere, as they will be found on comparison better and cheaper than any cashmeres now being offered.

In addition to the above make we also have a full line of our own direct importation of Vogel's famous cashmeres, which

OUR NEW MAKE OF CASHMERES.



FAC-SIMILES OF FRONT AND BACK OF TICKET.



were made and dyed to our special order for our own retail sales. The prices, while this lot lasts, will be the same as before the advance in the tariff, viz:

No. 105, 50c. per yard; No. 110, 56c. per yard; No. 115, 62½c. per yard; No. 120, 75c. per yard; No. 125, 80c. per yard; No. 130, 85c. per yard; No. 135, 90c. per yard; No. 140, \$1.00 per yard; No. 145, \$1.10 per yard; and No. 150, \$1.20 per yard. All the higher priced goods are in extra widths.

#### COURTAULD'S CRAPES.

Courtauld's Crapes are woven from the finest raw silk, carefully tested to insure its having the requisite elasticity.

The crimping is done on hot rollers, and the cloth measures the full width marked



on the goods when it goes on the roller, but the crimping process takes up several inches, so that the crape is really that much narrower than it is marked.

One peculiarity of Courtauld's Crapes is, that they are dyed after they are crimped. In this consists their superiority over all other makes. This process of their manufacture is a secret that competitors have tried in vain to discover.

The dyes used are of vegetable origin, and have been pronounced by skilled chemists to be absolutely harmless. In the recent discussions in European medical journals on the poisonous mineral substances used in dyeing and finishing crape, Courtauld's goods were made an exception.

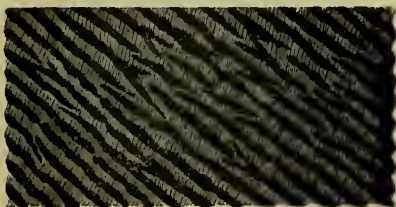
We sell Courtauld's make of crapes because we believe that they are the only goods that will give perfect satisfaction to the wearer. This maker has the monopoly of the fine crape trade of the world.

Courtauld's Crapes, 4-4 from 75c. to \$4.00 per yard; 6-4, from \$2.00 to \$10.00.

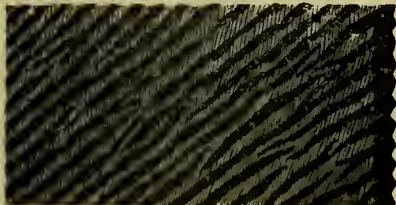
Courtauld's Crape Veilings, full lengths, \$3.00 to \$20.00.

We desire to direct special attention to the necessity of making-up crape RIGHT side up; unless so made, neither the proper effect or durability can be guaranteed.

On the RIGHT side the figure, or crinkling, always runs from the selvage upwards towards the RIGHT hand as shown in the cut.



THE WRONG SIDE.



THE RIGHT SIDE.

The lack of this knowledge is often the cause of dissatisfaction at the wearing qualities and appearance of crape, which, if worn right side out, would have given the utmost satisfaction.

#### LININGS.

Linings have a special counter devoted to their sale, and besides the standard goods named below, there is always kept in stock a complete assortment of everything that is used for the purpose.

Cambric Muslins, 25 inches wide, at 8c.  
Paper Muslins, 36 inches wide, at 10c.; Drills, at 8c. and 10c.

Sateens, 27 inches wide, at 12½c.  
Silesias, 36 in. wide, at 12½c., 15c., 16c., and 25c.  
Wigans, 36 inches wide, at 10c. and 12½c.  
Crinolines, 27, 31, and 36 inches wide, at 8c., 9c., 10c., and 12½c.

Hair Cloths, 16 in. wide, at 18c., 25c., 40c., and 50c.  
French Facings, 36 inches wide, at 12½c.  
Italian Cloths, black, 27 inches wide, at 35c., 40c.

and 50c.; 54 inches wide, at 75c., \$1.00, 1.25, and \$1.50. Colors, 32 inches wide, at 50c.  
Silk Silesia, 24 inches wide, at 75c.  
Surah Silk, 21 inches wide, at \$1.50.



In selecting silk the consideration of first and greatest importance, is, its wearing qualities.

Long experience in judging silk enables us to detect the presence of chemicals in the woven fabric, which we thereupon reject, no matter how soft it feels, how beautiful it looks, or how fast it sells; for we know that such silk cracks or becomes shiny after a little wear.

We attribute the exceedingly large business done in our Silk Department—represented by one-hundred-and-fifty feet of counter-room—to the general knowledge of the fact that the goods we sell, while being handsome in appearance and relatively low in price, wear well.

All of our novelties in silk textures were selected by our buyer in person at Lyons, Paris, and Zurich; and the collection on exhibition embraces many unique things that will be found nowhere else on sale in America. The prices are believed to be below all competition.

To enumerate the different kinds, qualities, styles, and prices of all the silk fabrics sold by us would be useless, as nothing can be told of the beauty or worth of such goods by printed descriptions. To all who request, we will send samples free of charge, asking only that the kind of goods, range of prices, and colors wanted, be explicitly stated.

The following price list necessarily represents but a small part of our stock, and consists of staple goods on which the prices are not likely to change during the period that will elapse before the publication of the Spring number of the QUARTERLY.

#### SILK SPECIALTIES.

Among our specialties for this season we mention a line of Tapissier Cachemire Silks, one of the most reliable of Lyons makes now in the market. The prices range from \$1.15, to \$3.00 per yard.

Black Silks of the make of Poncet et Cie, of Lyons, which for evenness of weave and reliability in wear are not surpassed. The prices range from \$1.25 to \$4.00 per yard.

Having secured these two lines of silk direct from the manufacturers, Messrs. Tapissier et Fils and Poncet et Cie, under unusually favorable circumstances, we are enabled to offer them at lower prices than they have ever before been sold in this country.

In Fancy Black Silks Weaves, we have, so far as we know, every new thing brought out this season. We have

Black Radzimir, from \$1.25 to \$3.00 per yard.  
Black Rhadames, Black Ottomans, Black Satin de Lyon, &c., &c., &c., from \$1.00 upwards.

We shall make a specialty of 60-inch Cloaking Silk, of which we have all the new weaves, including Gro Grain, Rhadames, Radzimirs, Siciliennes, Satin de Lyons, etc.

We have given special attention to the selection of our stock of Black Velvets, and the result will be apparent to all who visit the department. We doubt if there is as large and varied a collection of these goods to be found elsewhere in America. We have

Black Velvets, from 16 to 27 inches in width, at \$1.00 to \$5.00 per yard.

Black Lyons Silk Velvets, 28 inches in width, from \$7.00 to \$14.00 per yard.

Black Brocade Velvets, in an almost endless variety of designs, from \$3.00 per yard upward.

#### RELIABLE BLACK SILKS.

"Bonnet et Cie," 24 inches wide, \$1.75 to \$5.00 per yard.

"Bellon," 21 and 24 inches wide, \$1.25 to \$4.00 per yard.

"Tapissier," 22 in. wide, \$1.15 to \$3.00 per yard.

"Alexander Girard," 22 inches wide, \$1.25 to \$3.50 per yard.

American Black Silk, warranted to wear, 21 and 22 inches wide, at \$1.00, 1.25, 1.50, 1.75, and \$2.00; 27 inches wide, at \$3.00 and \$4.00 per yard.

#### OTHER BLACK SILK FABRICS.

Black Sicilienne, Armures, and Satin Duchesse for Sacques, 27 inches wide, at \$2.00, 2.50, 3.00, and \$4.00 per yard.

Black Satin de Lyon, Sicilienne, Gros Grain, Radzimir, and Ottoman, for Circulars and Dolmans, 60 in. wide, from \$5.50 to \$12 per yard.  
Black Satin de Lyon, 12 to 24 inches wide, from \$1.50 to \$4.00 per yard.

Black Damasses, Brocades, etc., 20 to 24 inches wide, at 85c. to \$5.00 per yard.

Black Twilled Silks, for linings, 38 inches wide, at 50c. per yard.

Black All-Silk Surahs, 22 to 27 inches wide, \$1.00 to \$1.50 per yard.

Black Rhadames, 21 to 24 inches wide, \$1.00 to \$3.00 per yard.

Black Taffeta Silks, at 50c. to \$1.25 per yard.

Black Trimming Silks, from 50c. to \$1.00 per yard.

Black Satins, 18, 20, 22, and 24 inches wide, at 65c. to \$2.25 per yard.

Black Velvets, for trimming, 16 and 20 inches wide, at \$1.00 to \$3.50 per yard.

Black Velvets, for skirting, 22 to 27 inches wide, at \$2.25 to \$5.00 per yard.

Black Lyons Silk Velvets, for cloakings, 28 in. wide, at \$7.00 to \$12.00 per yard.

#### COLORED SILKS, SATINS, ETC.

Colored Silks, all desirable shades, 18 inches wide, 65c. to 90c.

Colored Gros-Grain Silks, all desirable shades, 20 inches wide, at \$1.00 to \$1.25; 21 inches wide, at \$1.50 and up to \$2.50 per yard.

Colored Satins, 18 in. wide, at 75c., 87½c., \$1.09, 1.25, and 1.50; 22 in. wide, at \$2 and upwards

Colored Radzimirs, 20 to 22 inches wide, \$1.50 to \$3.00 per yard.

Colored Ottomans, 20 to 22 inches wide, \$1.50 to \$3.00 per yard.

Colored Damasses, Faconnes, etc., at \$1.00 1.25, 1.50, 1.75, 2.00, 2.25, 2.50, and 3.00 per yard.

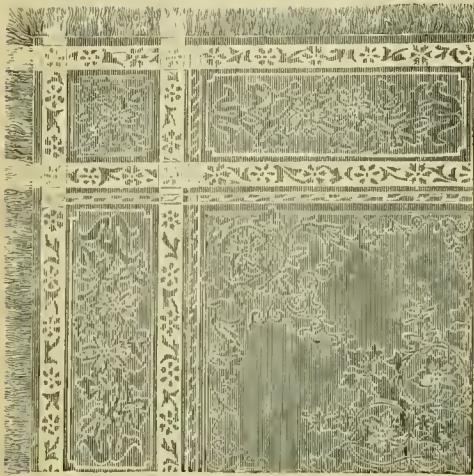
Colored Velvets, all shades, 17 to 22 inches wide, at \$1.25, 1.50, 1.75, 2.00, 2.50, and \$4 per yard.

Colored Silk Plushes, 21 to 24 inches wide, at \$2.50 to 8.00 per yard.

Quilted Silks and Satins, black, and all colors for lining, 21 to 24 inches wide, at \$1.00 to \$1.75 per yard



## LINEN DEPARTMENT.



No. 1.—One-quarter view of a Cardinal Red Table Cloth, with white and black border; size, 8-4; price, \$2.75; size, 8-10; price, \$3.50; size, 8-12; price, \$4.00. Doyleys to match, at \$1.25 per dozen.

In our Linen Department we are exhibiting the latest European novelties in all kinds of housekeeping Linen Goods.

Particular care and attention have been given to the selection of the patterns and to the ordering of the bleach and the finish of this superb collection.

We have:—Barnesly, Irish, Scotch, and German Table Damask, with Napkins to match; Lunch and Tea Cloths, with Napkins to match; Red Border Cloths, with Napkins to match; White Fringed Cloths, with Napkins to match; Cardinal and Turkish Red Cloths, with Napkins to match; Hand-Embroidered Lunch Cloths, with Napkins to match; Glass, Roller, and Crash Towelings in wonderful variety; Scotch and Russian Diapering (Lady attendant at this counter) Huckaback Toweling and Fine Embroidery Crashes; Linen Sheetings and Pillow and Bolster Linens; Brown and White Turkish Towels; Bleached and Cream 6-8 and 3-4 Napkins; Huck and Damask Towels, in unusually large assortment; Sideboard and Bureau Covers and Tidies.

As illustrative of the low prices prevailing we quote:

Cardinal and Turkey Red Table Damask, from 50c. to \$1.25 per yard.

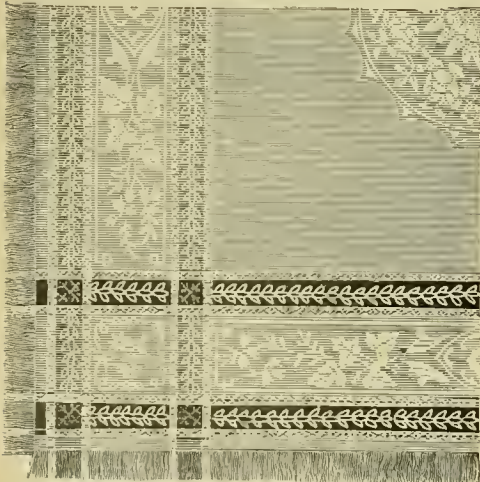
Hand Loom Table Linens, from 31c. to \$1.25 per yard.

Handsome Knotted Fringe Towels, at 25c.

Plain white or red and blue borders.

Handsome Knotted Fringe Towels, at 31c.

Plain white or red and blue borders.



No. 2.—One-quarter view of a Cardinal Table Cloth, in both black and white borders; size, 5-4; price, 60c.; size, 6-4; price, \$1.25; size, 8-4; price, \$2.25; and size, 8-10; price, \$2.75.

Plain White Open Work Towels, at 45c.  
Fine Bird's-Eye Towels, at 50c. each. In plain white, red, and combination borders.  
Plain White French Towels, at 50c. each. Extra large size.

Several Extraordinarily Cheap Lots of Towels, at 25c., 50c., 65c., 75c., and \$1.00.

5-8 Bleached German Napkins, at \$1.50 per doz.

5-8 Bleached Double Damask Napkins, at \$2.00 per dozen.

3-4 Bleached German Napkins, at \$2.75 per dozen.

3-4 Bleached Double Damask Napkins, at \$3.50 per dozen.

Bleached Table Damask, (64 and 66 inches), at \$1.00 per yard. These goods are in 28 different styles, and have no equal in Philadelphia.

Red Border Doyleys, at \$1.25 per dozen.

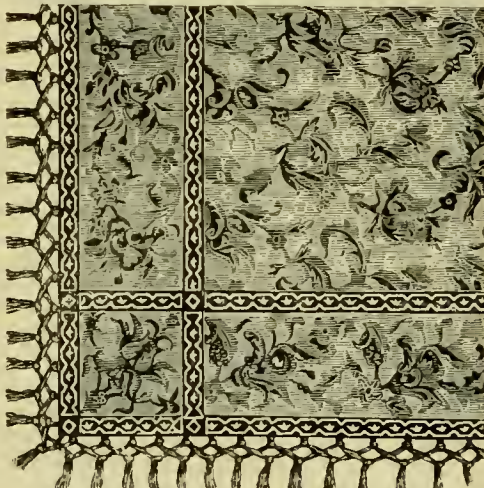
Red Border Plain Loom Damask at 50 cents.

Fancy Lunch Cloths (2½ and 3 yards), at \$2.00 and \$2.25 each. These Lunch Cloths, are selling rapidly, and we fear that they cannot be duplicated at the above prices.

Red Border Cream Lunch Cloths, at \$2.00. They are 2½ yards long.

Turkish Towels stripes and plain, 25c., 35c., 50c., 65c., 75c., \$1.00, and \$1.25.

White Turkish Towels, 35c., 40c., 50c., 65c., 75c., and 85c.



No. 3.—One-quarter view of Tonquin Table Cover, manufactured from a vegetable fibre and closely imitating raw silk; size, 5-4; price, \$1.50; size, 6-4; price, \$2.25; size, 7-4; price, \$2.85; size, 8-4; price, \$3.50; size, 8-10; price, \$4.50; size, 8-12; price, \$5.50. These covers come in nine different combinations of colorings.

Huck Towels 12½c., 15c., 18c., 20c., 25c., 31c., 35c., 40c., 45c., 50c., 65c., and 75c.

Plain French Damask Towels, 25c. and 31c.

Knotted Fringe Towels, 40c., 50c., 60c., 65c., 75c., 85c., \$1.00, 1.25, 1.50, 1.75 and \$2.00.

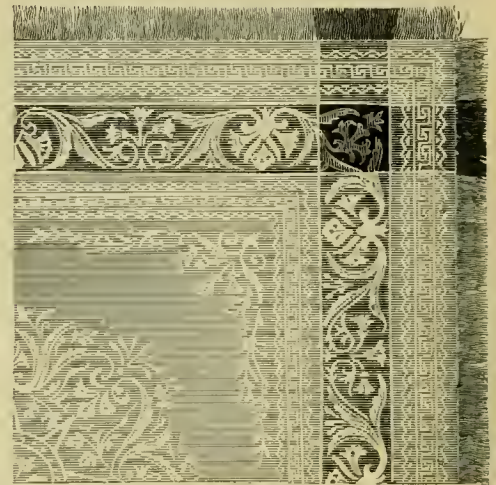
Bleached Table Linen, 60 inches wide, 50c., 65c., 75c., 85c., 87½c., \$1.00, 1.10, 1.25, and 1.37½; 64 inches wide, \$1.25, and \$1.50; 69 inches wide, \$1.00, 1.10, 1.25, 1.35, and 1.50; 72 inches wide, \$1.25, 1.50, 1.75, 1.85, 2.00, 2.50, 2.75, 3.00 and \$4.00.

Table Cloths, 2½ yards long, with one dozen Napkins to match, \$5.00, 6.00, 7.50, 8.50, and 10.00; 3 yards long, \$6.00, 7.50, 8.50, 10.00, 12.00, 15.00, 18.00, 20.00, 22.00, and 25.00; 4 yards long, \$14.00, 15.00, 18.00, 20.00, 22.00, 25.00, 28.00, 30.00, and \$36.00.

Lunch Cloths, 2½ yards long, with one dozen Napkins included, \$7.50, 8.50, and \$10.00 per set; 3 yards long, \$7.50, 8.50, 10.00, and \$12.00 per set.

Best Turkey Red Cloths, 5-4, 75c.; 6-4, \$1.25; 7-4, \$1.85; 9-4, \$2.75; 8-10, \$3.50; 8-12, \$4.25; 8-14, \$5.00; 8-16, \$6.00. Napkins to match, \$1.00, 1.25, and \$1.75 per dozen.

Embroidered Cloth Piano Covers, full 3 yards long and 2 wide, \$3.50, 4.50, 5.00, 6.50, 7.50, 8.00, 9.00, 10.00, 12.00, and \$15.00. In maroon, burgundy, green, and crimson.



No. 4.—One-quarter view of Cardinal Table Cloth, with black and white double border; size, 8-4; price, \$2.75; size, 8-10; price, \$3.50; size, 8-12, price, \$4.00. Napkins to match, at \$1.75 per dozen.

Pillow Case and Bolster Linen, 40 inches wide, 40c., 45c., 50c., 65c., 75c., 85c., and \$1.00; 45 inches wide, 50c., 65c., 75c., 85c., and \$1.00; 50 inches wide, 75c., 85c., \$1.00, 1.10, 1.12½, and \$1.25.

Linen sheeting 80 inches wide, 75c., 85c., \$1.00, and 1.10; 90 inches wide, 75c., 85c., \$1.10, 1.15, 1.25, 1.40, 1.50, 1.75, and 1.85; 100 inches wide, \$1.00, 1.45, and \$1.85.

Bleached Napkins, 5-8 size, per dozen, \$1.15, 1.25, 1.50, 1.65, 1.75, 2.00, 2.25, 2.50, 3.00, 3.50, 4.00, 5.00, and 6.00; 3-4 size, \$2.50, 3.00, 3.50, 4.00, 4.25, 5.00, 6.50, 7.50, 8.50, and 10.00; 5-8 size, cream, \$1.45, 1.65, 1.75, 2.00, 2.50, 2.75, and \$3.00.

Raw-Silk Table Covers, 6-4, \$4.00 to 6.00; 7-5, \$8.50 to \$15.00; 8-4, \$7.00, 8.00, to \$11.00; 8-10, \$9.00 to \$14.00; 8-22, \$12.00 to \$16.00.

Jute Table Covers, in new and novel designs, 4-4, 6-4, 8-4, 8-10, and 8-12.

Butchers' Linen, 36 inches wide, 25c., 28., and 31c.; 30 inches wide, 35c., 37½c., 40c., 45c., and 50c., 45 inches wide, 37½c. and 55c. per yard.

Linen Crumb Cloth, best goods made, 10-5, \$2.00; 10-12, \$2.50; 10-14, \$2.75; 10-16, \$3.25; 12-4, \$3.00; 12-14, \$3.50; 12-16, \$4.00; 12-18, \$4.50; and 12-20, \$5.00.

Crashes, 7c., 8c., 9c., 10c., 12½c., and 14c. per yard.

Roller Toweling; prices, 14c., 17c., 20c., and 22c. per yard.

Glass Linen; prices, 12½c., 14c., 16c., 17c., 18c., 20c., 22c., 25c., and 31c. per yard.



No. 5.—One-quarter view of Cardinal Border Cardinal Table Cloth, best goods; size, 6-4; price, \$1.25; size, 8-4; price, \$2.75; size, 8-10 price, \$3.50.



## DRESS PATTERNS IN BOXES.

In commenting upon the combination plan in costumes, the *Philadelphia Press*, of October 13, 1883, makes the following interesting remarks:

"A leading feature of the fashions of the season, as shown at the October openings, is that of combination costumes. Scarcely a dress among all those made by the great French dressmakers, Worth, Pingat, Felix, and the rest, is of a single fabric, the rule being the combination of brocade or fancy dress goods, with plain material to match. This is the case especially with the fine woollens, the use of which is constantly increasing, and which will this winter be worn for everything, except elegant reception toilets.

"The French novelties imported this season are infinite in variety, and every one of them has its matching cloth to be used in making-up. Plaids and stripes, especially, are "all the go" abroad, and are taking like wildfire here. For each stripe or plaid the matching cloth repeats some block, plaid, or shot; or a fine check is used. The suit may be made in several ways: either with the bodice and skirt of the matching cloth, while the drapery is of plaid; or with kilted skirt of plaid, and basque of the matching cloth; with vest of plaid and scarf drapery of the two combined; or the basque and overskirt may be of the plaid, cut bias, a favorite French fancy this season, while the skirt is of plain cloth, with bias bands of plaid at the flounce or pleating. It is also very stylish to have the skirt altogether of plaid, cut bias, kilted to the knee with scarf drapery, while the Jersey jacket or postilion basque is of the pretty matching cloth. And if the plaids are legion, verily the figured woools are as the sands of the sea, for multitude. There are exquisite brocades in Oriental colorings on solid or shot backgrounds; lovely brocades with designs of fruit or flowers in raised silk weaving on softest wool; and in contrast to these gay fancies, silk-and-wool mixtures, on which the fabric is closely covered by leaves or arabesques outlined in silks in the colors of the shot background. Wonderful in tint and texture are the fine woools and silk mixtures, on which, by some cunning secret of weaving, the design appears as if hand-painted on the surface; such as autumn leaves in natural shades on a russet brown or dark red background. Other beautiful effects

are in two shades of the same color, the design woven in bas-relief. Quite novel are the tapestry designs, which appear as if wrought in cross-stitch on a plain fabric, and which are shown in numerous color blendings. There are bourettes, also, quite different from the old time bourettes, being much less shaggy and more artistic. On some of these the slightly raised threads outline a plaid; indeed, there is no end of quaint and beautiful fancies in such goods.

"We were especially impressed with the very extensive line of these goods shown by Messrs. Strawbridge & Clothier on their opening day. They have evidently given the matter just treated of, the most careful thought and study; and their patrons cannot but be the gainers by their research and painstaking efforts in this direction.

"At their store we found every one of the myriad styles mentioned and its matching cloth, displayed with rare thoughtfulness, in a box, as a dress pattern of nine yards, which is the orthodox quantity for a fashionable dress. Thus no time is lost in hunting the match for any one fabric, and the customer may see at a glance the effect of the two fabrics when combined. Nor, if the quantity should happen to be greater or less than that required, is there any need to take the robe, both fabrics being on the shelves by the piece, from which any quantity may be cut to order.

"Another evidence of the careful consideration shown by Messrs. Strawbridge & Clothier for their customers is the fashion plate given with each dress pattern. Their buyer selected in person, while in Paris, several French plates showing the most approved and newest styles for making these artistic woollen costumes. These plates have been reproduced at great expense by these gentlemen for the exclusive use of their patrons, and ladies may take their choice of half-a-dozen different styles. For those who order by mail the selection will be as carefully made as possible. In such case the lady ordering her dress should state whether she is stout or slender, tall or short; and whether she prefers a jacket or pointed basque, high or low drapery. The dress patterns of nine yards range in price from \$6.00 to \$15.00, and at the first figure there are thirty different styles to choose from."



No. 1.—This Dress Pattern contains 10 yards of double width plain ottoman; price, complete, \$12.50. Almost any color desired, can be furnished.



No. 2.—This Dress Pattern contains 7 yards of double width plain goods, and 2 yards double width figured goods; prices, \$5.00 to \$15.00. Almost any color desired, can be furnished.



No. 3.—This Dress Pattern contains 9 yards of 42-inch ladies' cloth; price, complete, \$7.00. Almost any color desired, can be furnished.



## DRESS PATTERNS IN BOXES.

These patterns contain the exact quantity of material necessary for the dresses shown in the illustrations. They are put up in neat boxes with French fashion plate showing how to make-up. Just the thing for a Christmas present.



No. 4.—This Dress Pattern contains  $4\frac{1}{2}$  yards of Stripe Novelty goods, 43 inches wide, and  $4\frac{1}{2}$  yards of plain 43-inch matching goods; price complete, \$9.00 to \$13.50. Almost any color desired, can be furnished.



No. 5.—This Dress Pattern contains 8 yards of double width figured French Novelty goods, and  $2\frac{1}{2}$  yards of plain matching goods, price complete, \$15.00. Almost any color desired, can be furnished.



No. 6.—This Dress Pattern contains 6 yards of double width plaid, and 4 yards of double width plain matching goods; price complete, \$10.00. Almost any color desired, can be furnished.



No. 7.—This Dress Pattern contains 4 yards of double width figured Novelty goods, and 5 yards of double width plain matching goods; price complete, \$7.00 to \$15.00. Almost any color desired, can be furnished.



No. 8.—This Dress Pattern contains 8 yards of double width plain goods, and 2 yards of double width figured Novelty; price complete, \$7.00 to \$18.00. Almost any color desired, can be furnished.



No. 9.—This Dress Pattern, contains 5 yards of double width plaid, and 4 yards of plain matching goods; price complete, \$10.50. Almost any color desired, can be furnished.



## DRESS PATTERNS IN BOXES.



No. 10.—This Dress Pattern contains  $4\frac{1}{2}$  yards of double width striped goods, and  $4\frac{1}{2}$  yards of double width plain matching goods; price complete, \$7.00 to \$13.50. Almost any color desired, be furnished.



No. 11.—This Dress Pattern contains 10 yards of double width ladies' cloth of fine quality; price complete, \$10.00. Almost any color desired, can be furnished.



No. 12.—This Dress Pattern contains 8 yards of double width plaid, and 2 yards of double width matching goods; price complete, \$12.00. Almost any color desired, can be furnished.



No. 13.—This Dress Pattern contains  $4\frac{1}{2}$  yards of 43-inch plain goods, and  $4\frac{1}{2}$  yards of 43-inch fancy figured goods; price complete, \$6.00 to \$18.00. Almost any color desired, can be furnished.



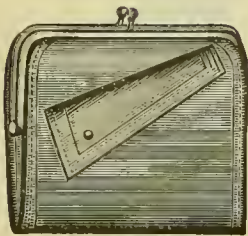
No. 14.—This Dress Pattern contains 8 yards of fine quality of 43-inch plaid, and 1 yard of 43-inch plain goods; price complete, \$8.00 to \$16.00. Almost any color desired, can be furnished.



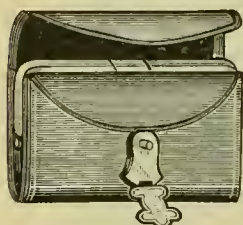
No. 15.—This Dress Pattern contains  $5\frac{1}{2}$  yards of plain 43-inch goods, and 7 yards of 24-inch figured goods; price complete, \$12.00 to \$14.50. Almost any color desired, can be furnished.



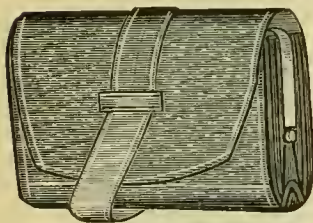
## PURSES AND POCKET BOOKS.



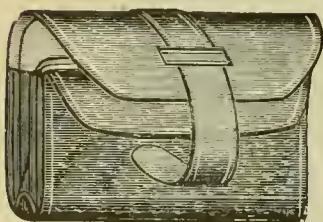
No. 1.—Ladies' purse for small change, of black, tan, and red calf's-skin; with nickel frame and catch; it has a place outside for car tickets; price, 35c.



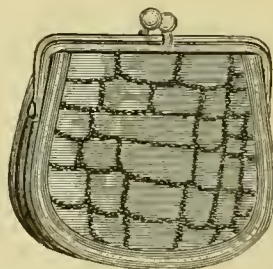
No. 2.—Ladies' fine black calf's-skin pocket book, lined throughout with light morocco; it has four compartments, purse, and card case, with nickel-plated frame and catches; price, 50c.



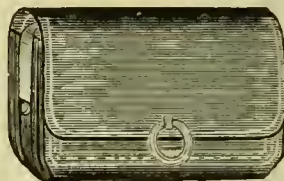
No. 3.—Gentlemen's fine brown seal leather pocket book, it contains four compartments, a coin purse, and a card case; price, \$1.00.



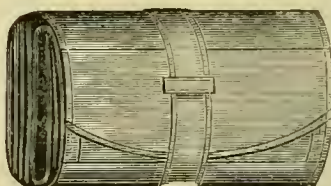
No. 4.—Gentlemen's fine black seal leather pocket book, with satchel bottom, lined with natural color calendered leather; it contains four compartments, a purse, and a card case; price, \$1.75.



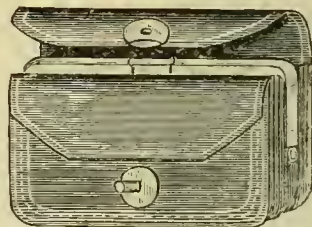
No. 5.—Ladies' coin purse, of real alligator leather, with satchel bottom and nickel-plated frame and catches; price, 45c.



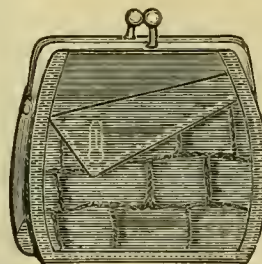
No. 6.—Ladies' black calf's-skin pocket book, with nickel-plated frame and catch, lined with light leather, with coin purse in centre, two compartments on each side, card case, and places for tickets and postage stamps; price, 87c.



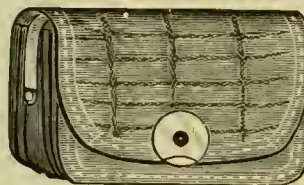
No. 7.—Gentlemen's Russia leather pocket book, with strap; it contains five compartments for money, two for tickets and a place for bills at full length; price, \$1.00.



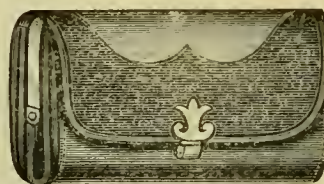
No. 8.—Ladies' fine black calf's-skin pocket book, with satchel bottom, lined throughout with black morocco, with nickel-plated frame and catches, it has four large and four small compartments, a purse, and a card case; price, \$2.00.



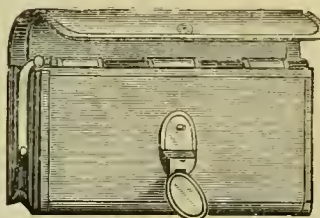
No. 9.—Ladies' light and black alligator leather pocket book, with satchel bottom and nickel-plated frame and catches; it has compartment on outside for stamps; price, 45c.



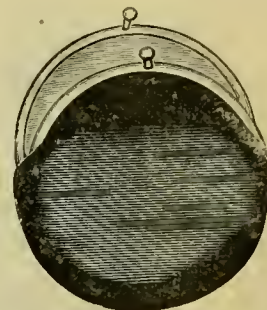
No. 10.—Ladies' pocket book, of real alligator leather with satchel bottom, lined with red leather; with nickel-plated frame and catches. It has four large and four small compartments, coin purse lined with chamois, and a card case; price, \$3.00.



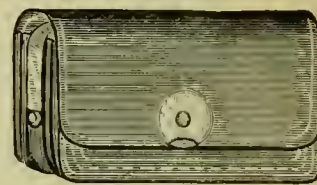
No. 11.—Ladies' pocket book of brown seal leather, embossed front, small size, nickel frame and catches; it is lined with light brown leather, and has five compartments including one for coin; price, 50c.



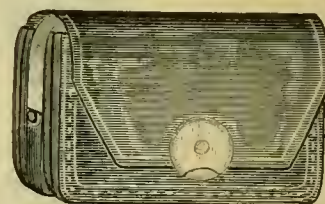
No. 12.—Ladies' pocket book of Russia leather with nickel frame and catches, has purse in centre, two compartments on each side, one on back for car tickets, two silicate memorandum tablets and a lead pencil; price, 85c.



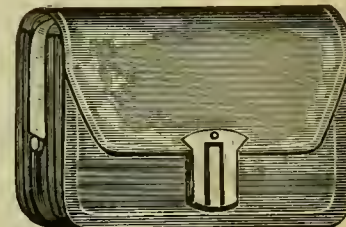
No. 13.—Purse of soft black kid leather, with nickel catch and frame; it is lined with chamois; price, 20c.



No. 14.—Ladies' fine black calf's-skin pocket book, with satchel bottom, lined throughout with black morocco, with nickel-plated frame and catches; it has four large and four small compartments, purse, and card case; price, \$1.35.



No. 15.—Ladies' seal leather pocket book, lined throughout with black morocco leather, with nickel-plated frame and catches, with satchel bottom, four large and four small compartments and a card case; price, \$1.75.



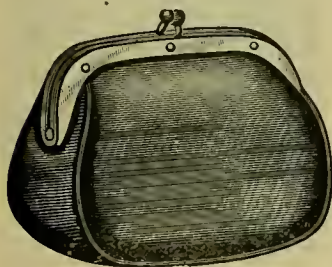
No. 16.—Ladies' brown seal leather pocket book, with nickel-plated frame and catch, lined with light leather, inside purse lined with chamois, it contains four large and four small compartments, coin purse, and card case, and has a satchel bottom; price, \$2.00.



## PURSES AND POCKET BOOKS.



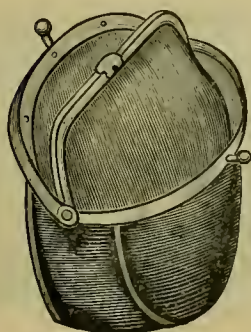
No. 17.—Ladies' fine quality black calf's-skin pocket book and purse combined, nickel-plated frame and catches, purse lined with chamois, it has two compartments on each side of the purse; price, \$1.35.



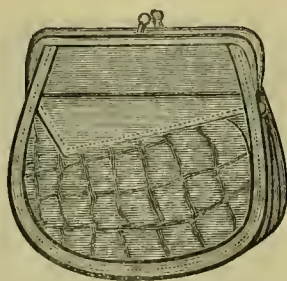
No. 18.—Purse of soft brown kid, with nickel frame and catches, lined with chamois. This purse will hold ten dollars in small change; price, 35c.



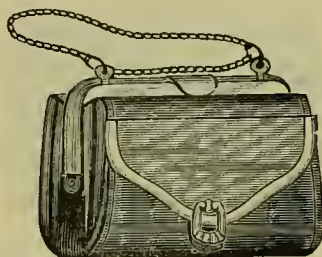
No. 19.—Children's fine black seal leather purse, with two compartments on each side, with stiff leather handle; price, 50c.



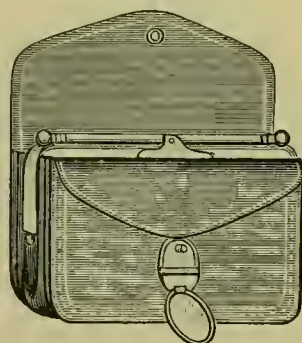
No. 20.—Purse of soft brown kid leather, with nickel catches and inside and outside frames, it has two compartments, and is lined with chamois; this is a strong and serviceable purse; price, 50c.



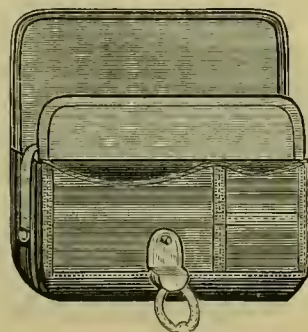
No. 21.—Ladies' purse for small change, of real alligator leather, with nickel frame and catches; it has also a place outside for car tickets; price, 45c.



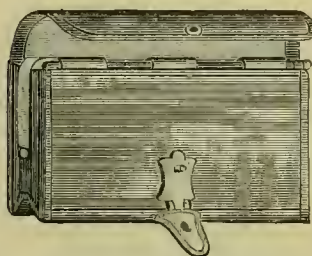
No. 22.—Children's pocket book of brown leather with nickel frame and catches, and nickel chain handle, it has a purse in centre and two compartments on each side of purse, and is lined with light leather; price, 40c.



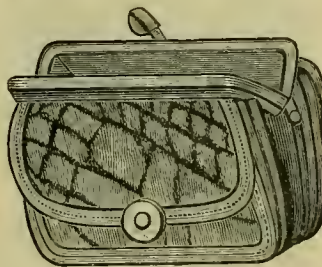
No. 23.—Ladies' genuine Russia leather pocket book, with nickel frame, catches, and trimmings, lined with light leather and coin compartment with chamois, contains six compartments and has Russia leather handle; price, \$1.75.



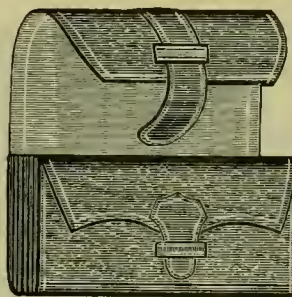
No. 24.—Ladies' black seal leather pocket book, with nickel-plated frame and lined with red leather, it has a coin purse, nine compartments, card case, and places for tickets and postage stamps; price, 85c.



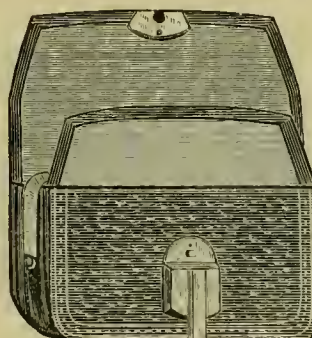
No. 25.—Ladies' pocket book of black seal leather with purse in centre, four compartments, two silicate memorandum tablets, lead pencil and compartment on back for car tickets, it is lined with light leather and has nickel frame and snap catch; price, \$1.50.



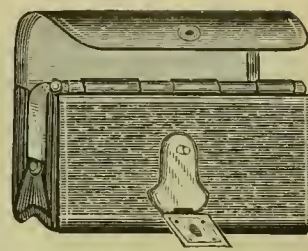
No. 26.—Ladies' pocket book, of real alligator leather, with purse in centre and five compartments; it opens on each side, has a satchel bottom, nickel frame and catches, and snap catches on both sides; price, 85c.



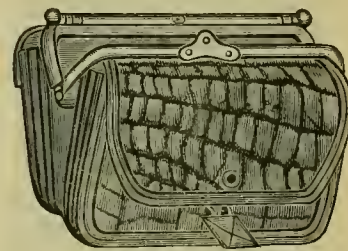
No. 27.—Gentlemen's fine red seal leather pocket book, with satchel bottom and three single and one double compartment, and a card case; price, \$1.50.



No. 28.—Ladies' fine quality black seal leather pocket book, with nickel frame and catches, lined with light leather; a coin purse, lined with chamois; with four large and four small compartments, and a card case; with satchel bottom; price, \$2.00.



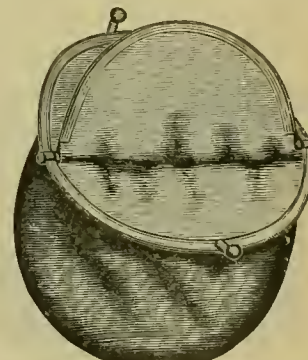
No. 29.—Ladies' fine black seal leather pocket book with nickel-plated frame and catches, lined with red leather; it contains four compartments, purse, two silicate memorandum tablets and pencil; with satchel bottom, and has a card case on back; price, 85c.



No. 30.—Ladies' pocket book of real alligator leather, with nickel frame and catches, it has a coin purse in centre and two compartments on each side, with satchel bottom; price, \$1.00.



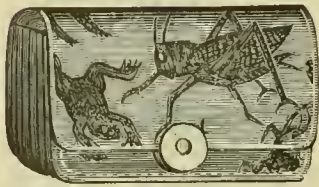
No. 31.—Ladies' brown seal leather pocket book, with nickel frame and catches, purse in centre, two compartments on each side, card case in front and ticket division on back; with stiff seal handle; price, 75c.



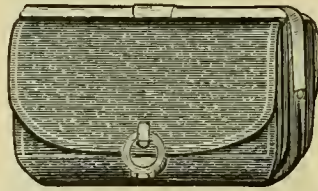
No. 32.—Ladies' brown kid leather purse, it is lined with chamois, and has nickel-plated frames inside and outside; this is a very good pocket book for the money, and will give satisfaction in wear; price, 25c.



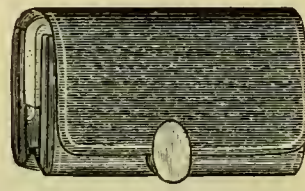
## PURSES AND POCKET BOOKS.



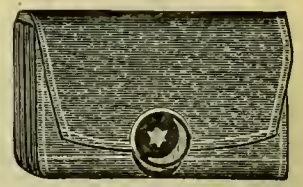
No. 33.—Ladies' black embossed calf's-skin pocket book, lined with red Russia leather, with nickel-plated frame and catches, it has five large and four small compartments and a card case; price, \$1.75.



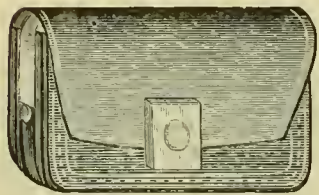
No. 37.—Ladies' red seal leather pocket book and purse combined, with nickel-plated frame and catches, two compartments on each side lined with buff leather, and purse in centre lined with chamois; price, \$1.00.



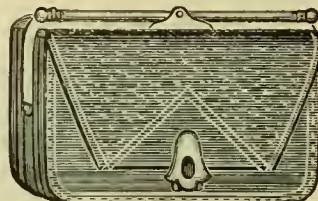
No. 41.—Ladies' black seal leather pocket book, with satchel bottom, lined with buff leather, with nickel-plated frame and catches; it has four compartments, purse, and card case; price, \$1.00.



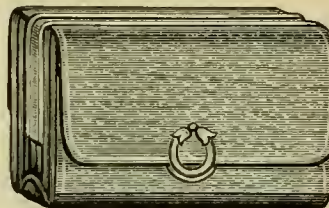
No. 45.—Ladies' red seal leather pocket book, with black and nickel enameled clasp and satchel bottom, lined with buff Russia leather, it has four single and one double compartment, and a card case; price, \$1.35.



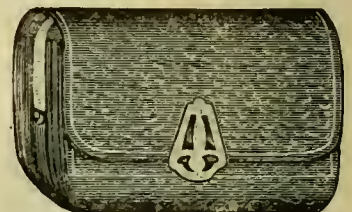
No. 34.—Ladies' brown seal leather pocket book with satchel bottom, with nickel-plated frame and catches, it has four large and four small compartments and a purse; price, \$1.00.



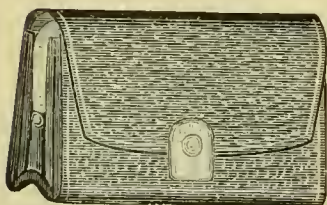
No. 38.—Ladies' maroon seal leather and fine calf's-skin pocket book and purse combined, satchel bottom, with nickel-plated frame and catches, it has two compartments on each side lined with buff leather, and a purse in centre lined with chamois; price, \$2.50.



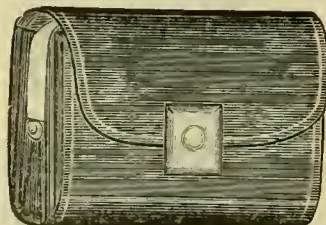
No. 42.—Ladies' red seal leather pocket book and purse combined, with satchel bottom, and nickel-plated frame and catches, it has a purse in centre and two compartments on each side; price, 75c.



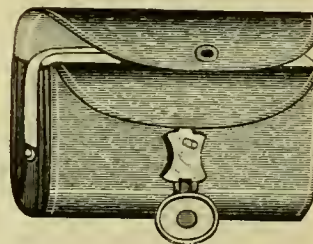
No. 46.—Ladies' green seal leather pocket book, lined with red Russia leather, with nickel-plated frame and catches; it contains four compartments, coin purse, card case, and a ticket division; price, \$1.25.



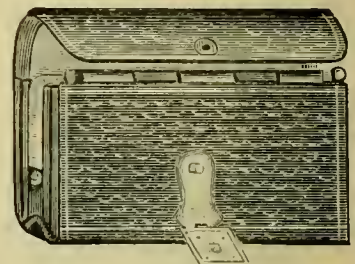
No. 35.—Ladies' black seal leather pocket book with satchel bottom, lined with black calendered calf's skin, it has four compartments, coin purse, and card case; price, \$1.00.



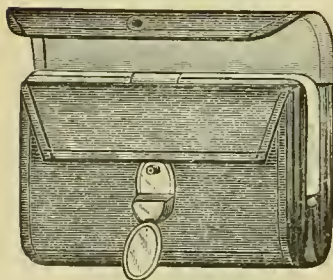
No. 39.—Ladies' dove seal leather pocket book, lined with red Russia leather, purse lined with chamois, with satchel bottom and nickel-plated frame and catches. It has four compartments, purse, card case, places for tickets and postage stamps; price, \$3.25.



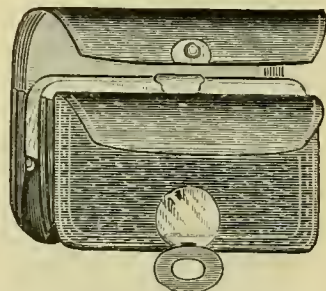
No. 43.—Ladies' brown seal leather pocket book, with nickel-plated frame and catches; it has three compartments, purse, and card case; price, 50c.



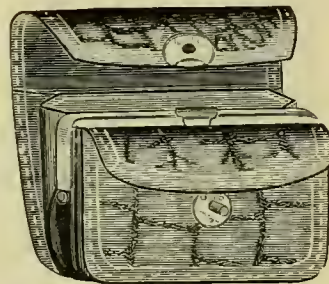
No. 47.—Ladies' black seal leather pocket book, with nickel-plated frame and catches, lined with Russia leather, with satchel bottom; it has four compartments, purse, two silicate memorandum tablets and a lead pencil; price, \$1.00.



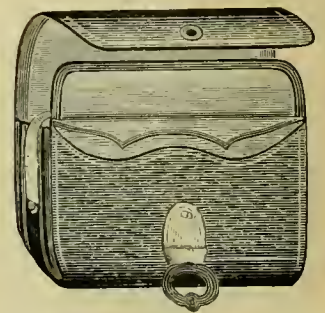
No. 36.—Ladies' brown seal leather pocket book, lined with brown leather, with nickel-plated frame and catches; it contains three compartments, purse, and card case; price, 50c.



No. 40.—Ladies' fine black seal leather pocket book, small size, with nickel-plated frame and catches, lined with natural color leather, and purse with chamois, in addition to the purse it has four large and four small compartments and a card case, and with satchel bottom; price, \$1.85.



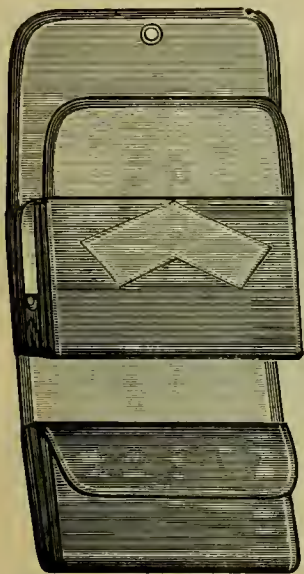
No. 44.—Ladies' real alligator leather pocket book, lined with tan leather, with nickel-plated frame and catches; it has four large and four small compartments, coin purse, lined with chamois, card case, and with satchel bottom; price, \$3.50.



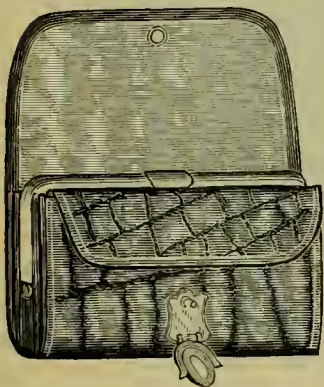
No. 48.—Ladies' brown seal leather pocket book, lined with light calendered calf's-skin, with nickel-plated frame and catches, it contains four compartments, purse, card case, and place for tickets; price, \$1.00.



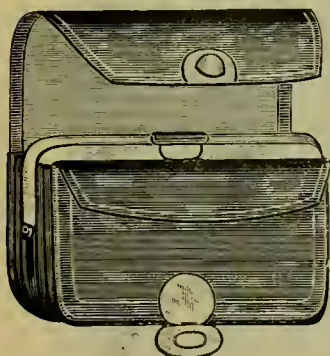
## PURSES AND POCKET BOOKS.



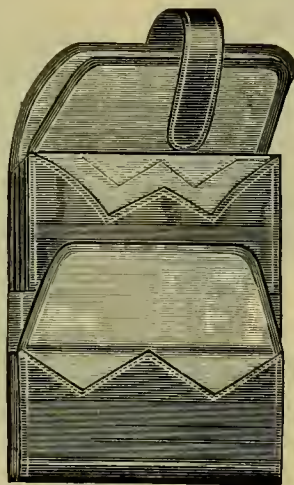
No. 49.—Ladies' black seal leather pocket book; it is lined with brown leather and the ticket division is lined with red satin, it contains a purse, three compartments, a card case, and places for stamps and tickets. This is a most complete pocket book; price, \$1.35.



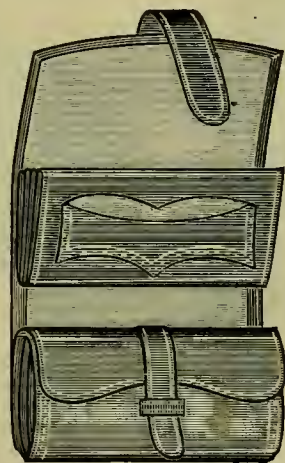
No. 50.—Ladies' imitation alligator leather pocket book, with nickel-plated frame and catches, it contains a coin purse, three compartments and a card case; this is a very cheap and serviceable pocket book; price, 50c.



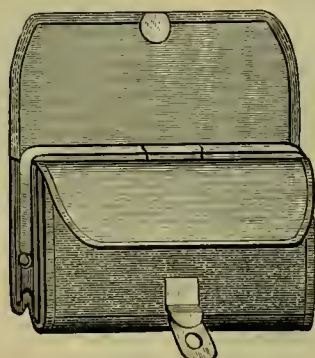
No. 51.—Ladies' brown calf's-skin pocket book, with satchel bottom and nickel-plated frame and catches, lined with buff leather, and the purse with chamois, it has four large and four small compartments, purse and card case, price, 85c.



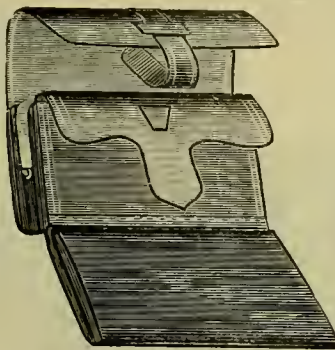
No. 52.—Gentlemen's extra fine black calf's-skin pocket book, lined with maroon leather, with eight compartments. This is a most complete pocket book; price, \$2.25.



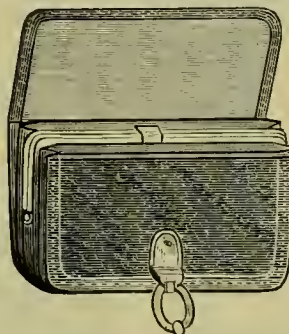
No. 53.—Gentlemen's fine Russia leather pocket book, lined with buff leather, it contains five compartments, ticket and postage stamp divisions, and a leather envelope to hold bills at full length; price, \$1.25.



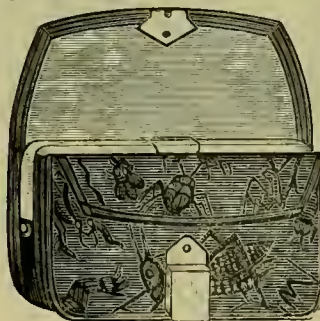
No. 54.—Ladies' black seal leather pocket book, lined with red Russia leather, with satchel bottom and nickel-plated frame and catches, it has four compartments, coin purse, and a card case; price, \$1.50.



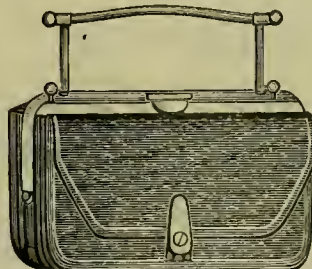
No. 55.—Gentlemen's fine Russia leather pocket book, coin purse in centre with nickel-plated frame, three compartments, card case, and bill fold; price, \$1.00.



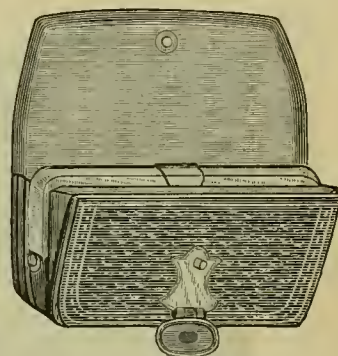
No. 56.—Ladies' red seal leather pocket book, satchel bottom, lined with light leather, with nickel-plated catches and frame; it has four large and four small compartments, and a purse; price, \$1.00.



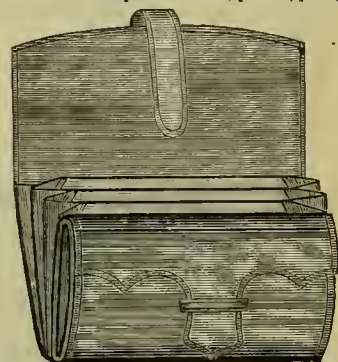
No. 57.—Ladies' black embossed calf's-skin; with satchel bottom; nickel-plated frame and catches, it has four large and four small compartments, purse and card case, and is lined with red Russia leather; price, \$2.25.



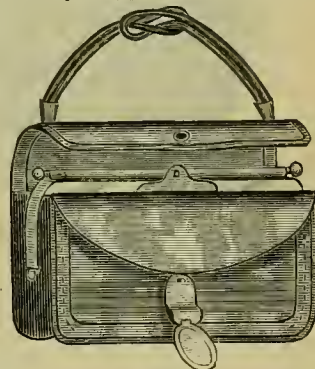
No. 58.—Ladies' red seal leather pocket book and purse combined, with satchel bottom and nickel-plated frame and catches, it has four large and four small compartments, and a purse; also a nickel-plated handle folding within the purse so that it can be carried in the hand or in the pocket as desired; price, \$1.00.



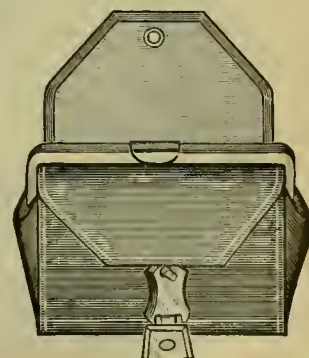
No. 59.—Ladies' black seal leather pocket book, with satchel bottom, nickel-plated frame and catches, lined with light leather; with purse, four large and four small compartments; price, \$1.25.



No. 60.—Gentlemen's maroon calf's skin pocket book, with four compartments and a bill-fold; price, \$1.00.



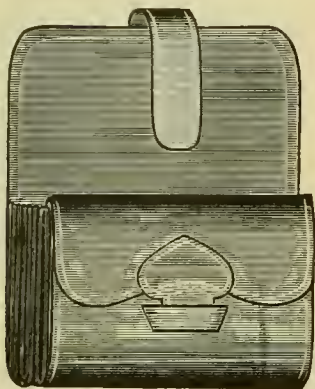
No. 61.—Ladies' Russia leather pocket book; with nickel-plated frame and catches, coin purse, lined with chamois, four large and four small compartments and a card case; price, \$1.50.



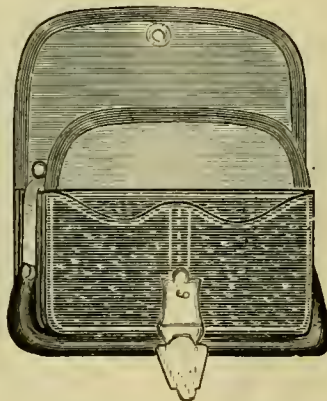
No. 62.—Ladies' Russia leather pocket book, lined with buff leather, nickel-plated frame and catches, satchel bottom; three compartments, purse and card case; price, \$1.00.



## PURSES AND POCKET BOOKS.



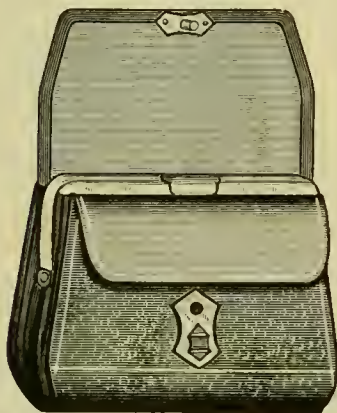
No. 63.—Gentlemen's calf's-skin pocket book, fine quality, lined with dark leather, it contains four single and one double compartment, card case, ticket and stamp divisions, and a bill-fold; price, \$2.12.



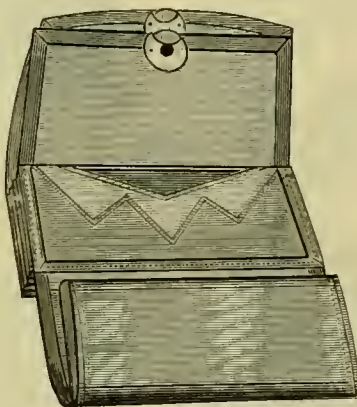
No. 66.—Ladies' brown pebbled seal leather pocket book, lined with calendered seal brown leather, with nickel-plated frame and inside catch, the outside catch beautifully enameled in colors. It has four compartments; a coin purse, lined with chamois, a card case and places for stamps and tickets; price, \$3.75.



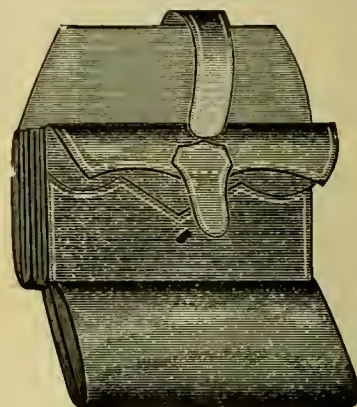
No. 69.—Children's brown seal leather purse and pocket book combined, nickel-plated frame and catches, it has a purse, two compartments on each side, with silk cord handle and tassels; price, 40c.



No. 64.—Ladies' brown morocco leather pocket book, with nickel-plated frame and catches, lined with red Russia leather, it has four compartments, a coin purse, and a card case; price, \$1.50.



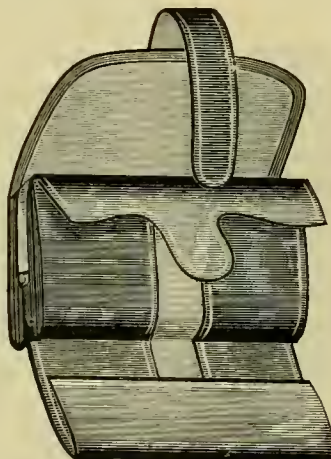
No. 67.—Gentlemen's finest real Russia leather pocket book, with scalloped bottom, lined with buff calendered calf's-skin and the ticket and bill compartments with fine cardinal satin. It has nickel-plated catches, and contains four compartments, card case, place for tickets and postage stamps, and a bill-fold; price, \$4.50.



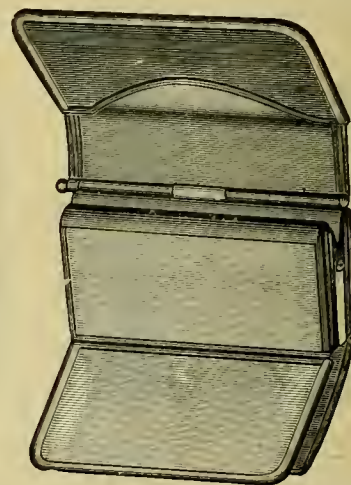
No. 70.—Gentlemen's fine black seal leather pocket book, extra size, lined with light colored leather, with four compartments for notes, card case, ticket division, and flap for bills at full length; price, \$2.00.



No. 65.—Ladies' handsome red seal leather pocket book, lined with light leather, with nickel-plated frame and catches; with purse in centre lined with chamois; it has compartments on each side, silk handle and tassels; price, \$1.35.



No. 68.—Gentlemen's Russia leather pocket book, with coin purse in centre, nickel-plated frame, three compartments, bill-fold, and card case; price, \$1.00.



No. 71.—Ladies' pocket book of brown seal leather, nickel rim, frame, and catch; it contains eight compartments, including one for coin; it also has two silicate memorandum tablets and lead pencil; price, \$1.00.



## BLACK LACE FICHUS.

From our extensive assortment of these goods we can only select a few patterns for illustration, on account of the space that is required to give a useful representation of the design. Should the pattern selected be sold before an order reaches us, we will forward the nearest in style and price to the one chosen, unless otherwise directed by the shopper.



No. 1.—Ladies' Fichu, of black Spanish lace; a handsome and showy fichu; price, \$4.00.



No. 2.—Ladies' Fichu, of black Spanish lace; a very pretty and striking pattern; price, \$3.25.



No. 3.—Ladies' Fichu, of black Spanish lace; of a desirable pattern; price, \$1.00 each.



No. 4.—Ladies' Fichu, of black Spanish guipure lace; of an attractive pattern that is well-liked; price, \$2.35 each.



No. 5.—Ladies' Fichu, of black Spanish lace; of a very elegant pattern; price, \$2.35 each.



No. 6.—Ladies' Fichu, of black Spanish lace; of a very rich pattern; price, \$4.25 each.



## BLACK LACE FICHUS.

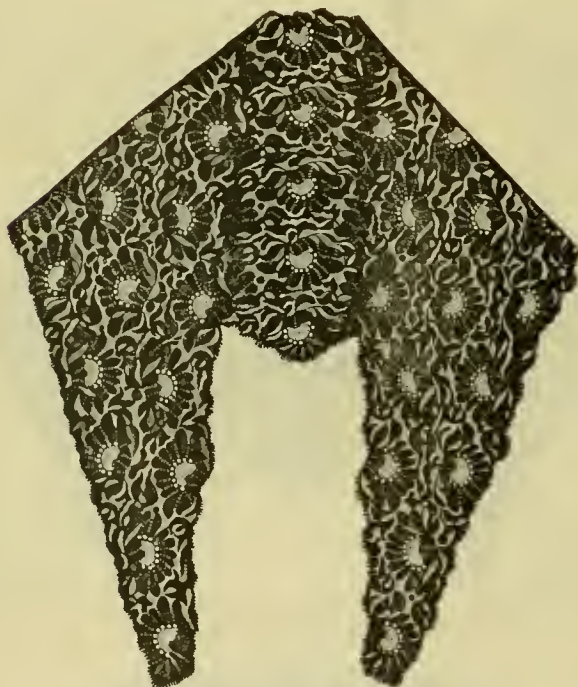
From our extensive assortment of these goods we can only select a few patterns for illustration, on account of the space that is required to give a useful representation of the design. Should the pattern selected be sold before an order reaches us, we will forward the nearest in style and price to the one chosen, unless otherwise directed by the shopper.



No. 7.—Ladies' Fichu, of black Escorial lace in a new and attractive design; price, \$3.25 each.



No. 8.—Ladies' Fichu, of black Spanish lace, a most dressy-looking article of wear; price, \$1.50 each.



No. 9.—Ladies' Fichu, of black Spanish lace, a very popular pattern of these goods; price, \$2.00 each.



No. 10.—Ladies' Fichu, of black Spanish lace, a favorite style that looks well; price, \$3.00 each.



No. 11.—Ladies' Fichu, of black Spanish lace, of a pretty pattern that is well liked; price, \$2.25 each.



No. 12.—Ladies' Fichu, of black Spanish lace, a very handsome and desirable design; price, \$2.00 each.



## BLACK LACE TIES AND FICHUS.



No. 13.—Hand-Run Black Spanish Lace Tie ; price, \$10.



No. 14.—Black Spanish Lace Tie ; price, \$2.50.



No. 15 —Hand-Run Black Spanish Lace Tie, new and stylish design ; price, \$4.00.



No. 16.—Black Spanish Hand-Run Lace Tie, very beautiful ; price, \$13.50.



No. 17.—Hand-Run Black Spanish Lace Tie ; price, \$9.50.



No. 18.—Black Spanish Point Lace Fichu ; price \$1.50.



No. 19.—Black Chantilly Lace Collar, new design ; price, \$1.50.



No. 20.—Black Spanish-Point Lace Fichu ; price, \$1.50.



## BLACK LACE TIES AND FICHUS.



No. 21.—Black Spanish Hand-Run Lace Fichu price, \$6.50.



No. 22.—Black Spanish Lace Fichu, new design ; price, \$2 00.



No. 23.—Black Spanish Hand-Run Lace Fichu ; price, \$9.50



No. 24.—Hand-Run Black Spanish Lace Tie ; price, \$8.00.



No. 25.—Hand-Run Black Spanish Lace Fichu ; price, \$6.00.



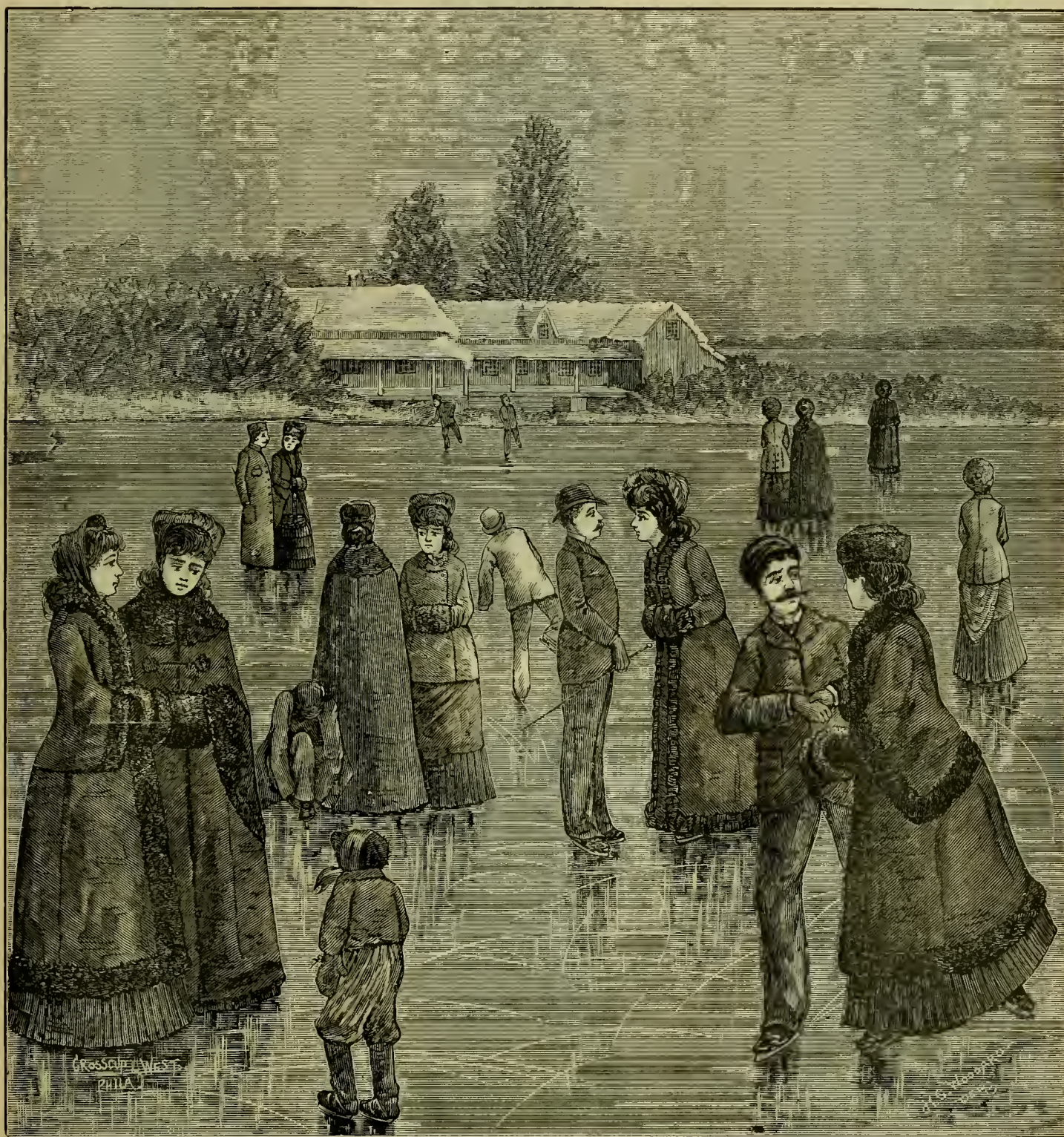
No. 26.—Black Spanish Point Lace Fichu ; price, \$2.50.



No. 27.—Black Spanish Point Lace Tie ; price, \$1.25.



## LADIES' WINTER WRAPS.



No. 1.—Ladies' Silk Dolman, with quilted silk lining, and trimmed with Black Coney, all sizes ; prices, \$35.00 to \$50.00. A very elegant garment.

No. 2.—Ladies' Cloth Dolman, all sizes, trimmed with Black Russian Hare; price, \$20.00. Beautiful and tasteful.

No. 3.—Silk Circular; with quilted lining, and collar of Black Russian Hare and is edged with the same ; price, \$17.00.

No. 4.—Ladies' Cloth Coat, double-breasted, and perfect-fitting. It comes in both dark and light colors; prices, \$4.00 to \$15.00. This is a very neat and popular style.

No. 5.—Ladies' Cloth Pelisse, with astrakhan trimmings; all sizes ; price, \$20. A very stylish wrap.

No. 6.—Ladies' Silk Dolman, with quilted lining of silk or satin, and trimmed with Black Coney; prices, \$30.00 to \$50.00. Very warm and exceedingly becoming.

No. 7.—Ladies' Light Cloth Coat, trimmed with plush ; very superior in shape and fit ; prices, \$8.00 to \$18.00.

No. 8.—Ladies' Coat of Jersey Cloth, has box pleats, and comes either single or double breasted ; prices, \$9.00 to \$18.00. One of the most popular of this season's coats.

No. 9.—Ladies' Coat of Mixed Cloth, trimmed with braid and ornaments ; prices, \$9.00 to \$15.00. Perfect-fitting and very jaunty looking.

No. 10.—Ladies' Princess Louise Wrap, fur-lined and trimmed with fur, or plain with only collar and edgings of fur ; prices, \$40.00 to \$150. This is the garment of the season.

No. 11.—Ladies' Cloth Newmarket Wrap, with cape of astrakhan cloth ; prices, \$18.00 to \$25.00. This shape is exceedingly popular.

Our assortment of these goods is larger than ever before; and prices are in many cases much lower.





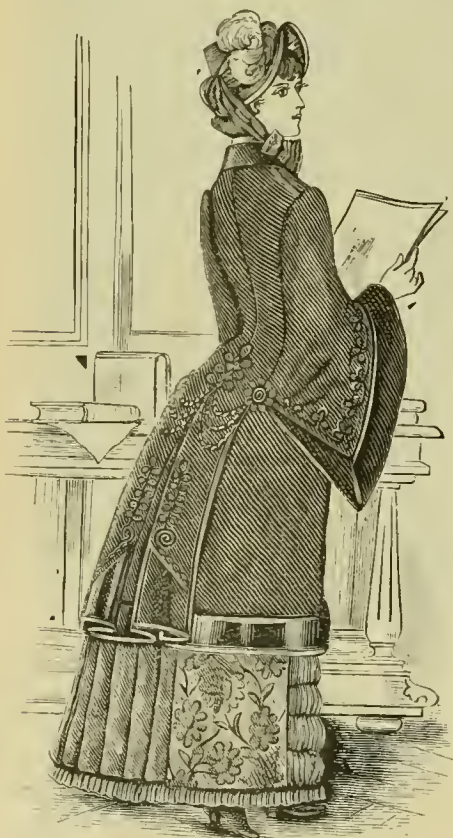
No. 12.—Ladies' Alaska Seal Dolman, London dyed; with pointed French beaver trimmings; price, \$275.



No. 13.—Ladies' Silk Sicilian Circular, lined with Siberian squirrel; prices, \$35.00 to \$150.



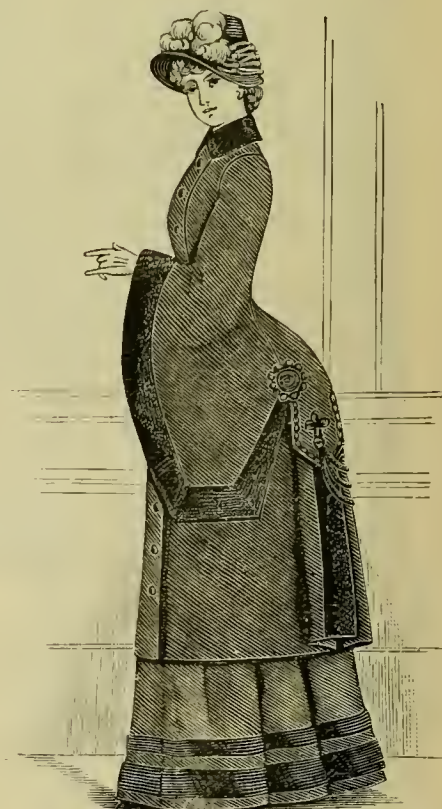
No. 14.—Ladies' Rhadames Circular, lined with ermine and trimmed with chinchilla, and collar of the same; price \$150.00.



No. 15.—Imported Double-Breasted Dolman, of German beaver cloth; astrakhan on collar and sleeves, and a wide band of same around the skirt; 52 inches long; sizes 32 to 44 inches, bust measure; price, \$18.00.



No. 16.—Imported Double-Breasted Dolman, of German beaver cloth; astrakhan on collar and sleeves, and cord on back; 52 inches long; sizes, 32 to 44 inches, bust measure; price, \$12.00.



No. 17.—Imported Double-Breasted Dolman, of German beaver cloth; astrakhan on collar and sleeves, and two bands of same on pleats; 52 inches long; sizes, 32 to 44 inches, bust measure; price, \$16.00.





No. 18.—Ladies' Plain Alaska Seal Dolman, London dved; 54 inches long; with trimming, price, \$325.



No. 19.—Ladies' Alaska Seal Coat, in all sizes, from 34 to 44 inches in length; prices, \$115 to \$275.



No. 20.—Ladies' Alaska Seal Dolman, with French beaver collar, 52 inches in length; price, \$350.



No. 21.—Imported Double-Breasted Dolman, of German beaver cloth; astrakhan collar, with band of same on sleeves and row of same in box-pleat; price, \$24.00.

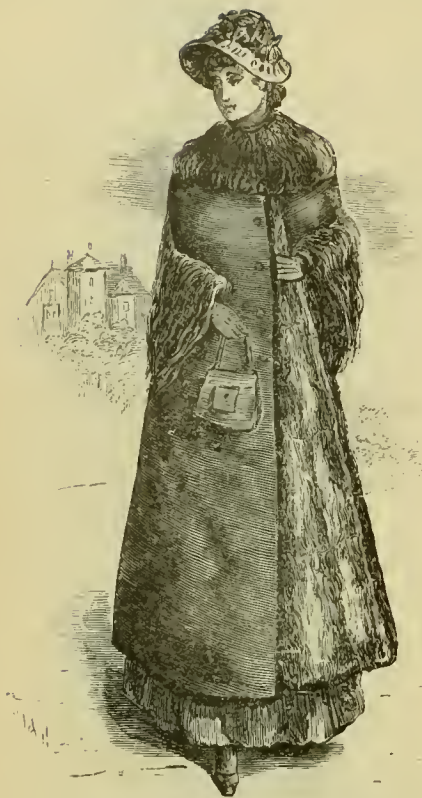


No. 22.—Imported Double-Breasted Dolman, of German beaver cloth; astrakhan collar, and band of same around skirt; row of passementerie on pleats; 52 inches long; sizes, 32 to 44 inches; price, \$25.00.



No. 23.—Imported Double-Breasted Dolman, of German beaver cloth; astrakhan collar, with band of same on sleeves and around skirt; 52 inches long; sizes, 32 to 44 inches, bust measure; price, \$20.00.





No. 24.—Fur-lined Wrap of Satin de Lyon, Rhadames, or Merveilleux, lined with Siberian squirrel, and trimmed on collar and sleeves with black Russian Hare, plain or pointed; prices, \$65.00 to \$95.00.



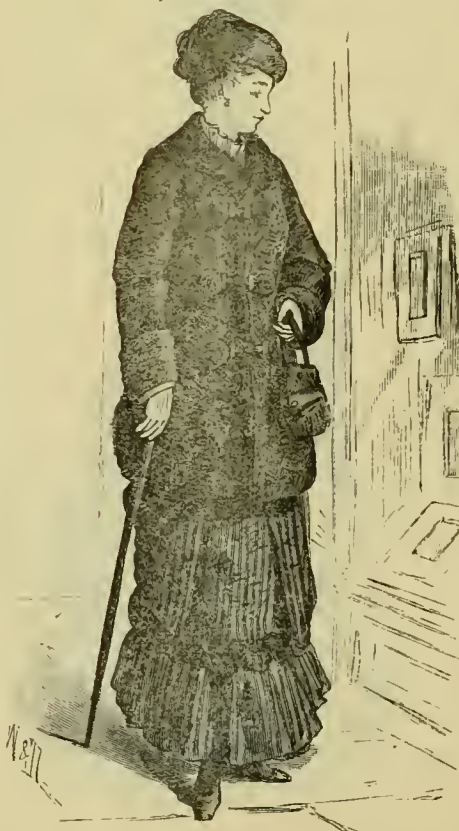
No. 25.—Wrap of Black Damasse Plush, lined with quilted silk or satin; length, 54 inches; sizes, 32 to 44 inches, bust measure; price, \$65.00.



No. 26.—Plush Dolman, lined with quilted satin, length, 54 inches; sizes, 32 to 44 inches, bust measure; prices, \$50.00 to \$130.



No. 27.—Circular of Satin Ottoman, lined with squirrel; fur collar and edging; with black Russian-fur collar; prices, \$35.00 to \$150.



No. 28.—Alaska Seal Sacque, London dyed, lined with quilted satin; in 36 to 47-inch lengths; prices, \$115 to \$275.



No. 29.—Wrap of Brocaded Satin; trimmed on collar, sleeves, and skirt with black Russian Hare, plain or silver pointed; price, \$45.00.

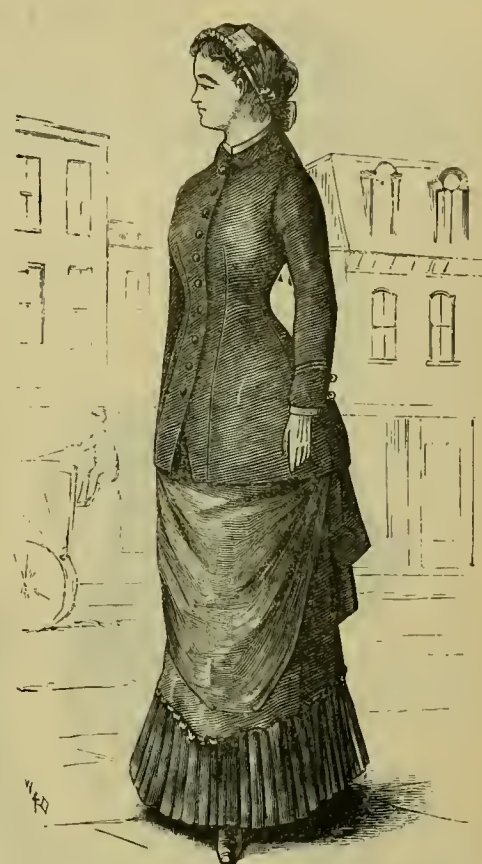




No. 30.—Cloth Coat, single-breasted, of Berlin beaver; collar, cuffs, and pockets trimmed with astrakhan; price, \$13.00.



No. 31.—Dolman of Brocaded Satin, in shell pattern; trimmed with Russian Hare on collar, sleeves, and skirt; length, 54 inches; sizes, 32 to 44 inches, bust measure; prices, \$130 to \$175.



No. 32.—Imported Stockinette Cloth Coat; single-breasted and tight-fitting; price, \$12.00.



No. 33.—Imported Double-Breasted Dolman, of German black beaver cloth; trimmed with Russian Hare on collar, sleeves, and around skirt; length, 52 inches; sizes, 32 to 44 inches, bust measure; price, \$20.00.



No. 34.—Imported Double-Breasted Dolman of German black beaver cloth, trimmed with astrakhan upon the collar and the sleeves; length, 52 inches; sizes, 32 to 44 inches; price, \$13.00.



No. 35.—Imported Double-Breasted Dolman of German black beaver cloth; trimmed with Russian Hare on collar, sleeves and skirt, and up the back; length, 52 inches; sizes, 32 to 44 inches, bust measure; price, \$20.00.



## LADIES' JERSEY WAISTS.

Our stock of Jersey Waists consists mainly of imported garments selected personally by our buyer when in Paris and Berlin, during the past summer. Our facilities for handling great quantities of the garments and paying for them with prompt cash, combined with our principle of small profits, enable us to offer Imported Jerseys that will wear well and fit perfectly, at as low or even lower prices than are asked for cheaply-made domestic garments, that will not give satisfaction in either of these essential points.



No. 1.—Ladies' Parisian Jersey of finest quality French Stockinette trimmed with best French Chenille around neck, wrists, and bottom; We have this style in the new shades of gray, dark green, garnet, and black. The sizes are from 32 inches to 40 inches, bust measure. This garment is entirely new, and imported by us direct from one of the most celebrated modistes of Paris and has not yet been imitated in low-priced goods; the prices for this exceedingly stylish Jersey waist is \$14.00.



No. 2.—Ladies' Parisian Jersey of the finest quality French Stockinette, braided down the front, around neck, and on the wrists. We have it in black, green, and brown. The sizes it comes in are small and medium, only. This is one of the most popular styles of Jerseys this season, both abroad and at home, and has not yet been imitated in cheap grades; the price for this handsome and popular garment is only \$5.00.



No. 3.—Ladies' Finest Parisian Jersey of the finest quality French Stockinette. There are pleats laid in the back; it is trimmed with a fine satin bow; it has pockets and cuffs and reverse collar. It comes in the following desirable colors: cardinal, light blue, and cream; price, \$12.00. Same style in black, fine quality; prices, \$5.00, \$6.00, \$8.00, \$10.00 and \$12.00. This is undoubtedly the most popular and one of the most stylish styles of Jerseys yet produced. This garment is cut by a celebrated Parisian modiste, and is perfect in fit; price, \$10.00.



No. 4.—The "Derby" Jersey, a style just introduced which is cut short on the hips, has pleating in the back. It is made of the finest quality French Stockinette, finished at the neck with choker collar, buttons to a short distance of the bottom of garment. The sizes are from 32 inches to 40 inches bust measure, and the garment comes in black only. This style of Jersey is new even in Paris, and is shown by but very few houses in the country.

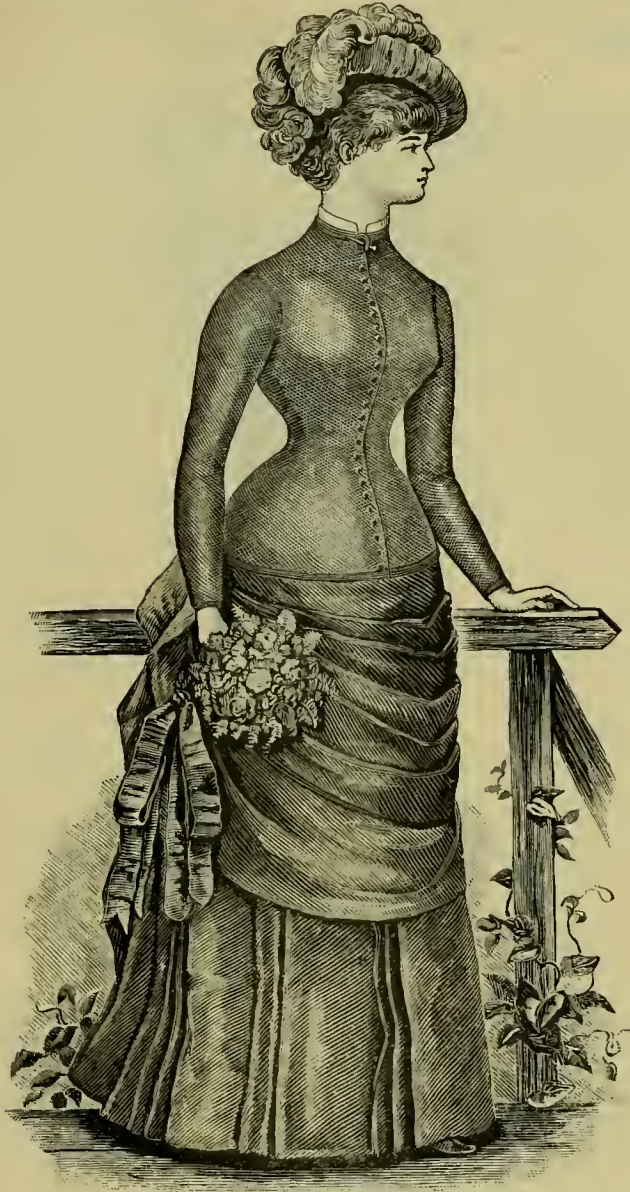


No. 5.—Ladies' Parisian Jersey, of the finest quality French Stockinette, embroidered on the front, around the bottom, on the choker collar, and on the sleeves. The colors this garment comes in, are black, brown, and green, and the embroidery is done in dark shades, such as, olive and brown; and blended prettily, forming a stylish contrast to the color of the Jersey, but not marked enough to be at all gaudy. It comes in all sizes, and the price is \$10.00, which is a very low figure for so stylish a garment.





No. 6.—Jersey of good quality stockinette, close fitting, finished with cuffs and choker collar; price, \$4.00.



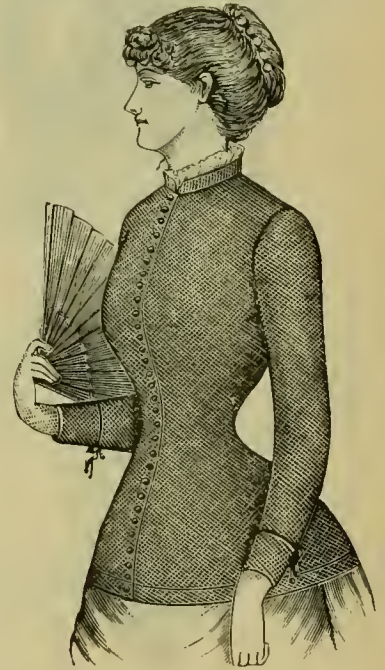
No. 7.—Perfect-fitting Jersey of best quality heavy-weight stockinette; price, \$5.50.



No. 8.—Extra heavy Jersey, with choker at throat and turn down collar on neck; sizes, 32 to 38 inches, in black only; price, \$6.50.



No. 9.—Perfect-fitting Jersey, made of French stockinette; black, plum, and brown, in all sizes; price, \$5.50.



No. 12.—Perfect-fitting Jersey of fine stockinette; price, \$4.50.



No. 10.—Fine Jersey, buttoned down front, and finished with choker and cuffs; all sizes; price, \$3.00.



No. 11.—Jersey of finest quality French stockinette; pleatings of velvet in back, of same shade as garment; collar and cuffs of velvet, as are also the buttons. It comes in seal, garnet, dark green, and navy blue; sizes, 32 to 40 inches; price, \$14.00.



No. 13.—Children's fine Jersey, all colors; sizes, 22 to 30 in.; prices, \$2.00 to \$3.00.



## LADIES' CARDIGAN JACKETS.

Despite the sudden and wonderful demand that has sprung up for that most comfortable of all waists, the Jersey, the popularity of Cardigan Jackets, sleeveless and with sleeves, has steadily increased. Many ladies wear them in cold weather over their Jerseys. For carriage wear or in going to and returning from the theatre, a Cardigan Jacket worn under the wrap, will prevent the wearer from contracting a cold.

The great improvement that has taken place during the past few years in their manufacture enables us to offer Cardigan Jackets that on any ordinary figure will fit faultlessly, and appear almost as graceful as a Jersey.



No. 14. — Ladies' French Cuirass Cardigan Jacket; finest quality, in all colors and sizes; prices, without sleeves, \$3.37 to \$4.50; with sleeves, \$4.37 to \$5.50. These garments are very warm and perfect-fitting, and are preferred by many to the Jersey, which they much resemble.



No. 15. — Ladies' Finest French Cardigan Jacket, with Sleeves, in all colors and all sizes; prices range from \$4.00 to \$5.50. These garments are perfect-fitting and are the finest goods of the kind imported. They are very warm.



No. 16. — Ladies' Woven French Cardigan Jacket without sleeves, perfect-fitting, and in all sizes and colors; prices, \$2.25 and \$3.75. This Jacket is warm and perfect-fitting, and is intended for wear under cloak or shawl.



No. 17. — Ladies' Woven Cardigan Jacket, without sleeves, perfect-fitting and in all sizes and colors; prices, 80c. and \$1.00. This Jacket is warm and perfect-fitting, and is intended for wear under cloak or shawl. At the prices named it is a great bargain.



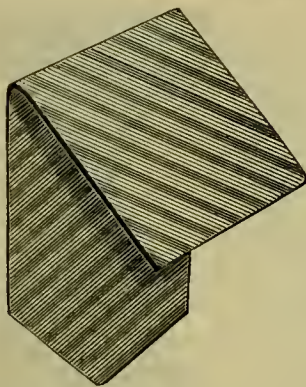
No. 18. — Ladies' Beautiful Parisian Jersey, made of black silk, and is perfect-fitting. This illustration shows one of the most stylish of these now almost indispensable garments that has yet appeared; price, \$15.00.



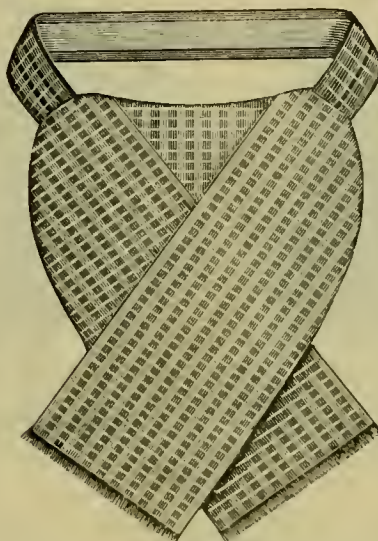
No. 19. — Ladies' Hand Knit Jacket, without sleeves, in gray, with shaded borders; in all colors. Also, in solid colors, with chinchilla border; prices, \$1.00, \$1.50, and \$1.75; the latter quality being made of double yarn.



## GENTLEMEN'S NECKWEAR.



No. 1.—Gentlemen's Windsor Scarf, fine quality silk or satin; price, 75c.



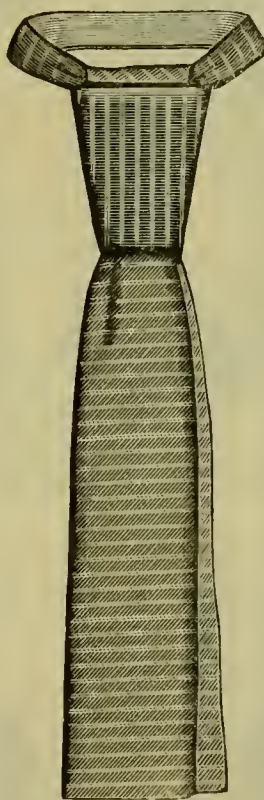
No. 2.—Gentlemen's Satin Flat Scarf; in all the new colors and designs, satin-lined; price, \$1.



No. 3.—Gentlemen's fine quality Windsor Scarf, silk or satin, in solid colors; price, \$1.00.



No. 4.—Gentlemen's Satin Puff Scarf, in all the new designs and colors, lined with satin; price, 50c.



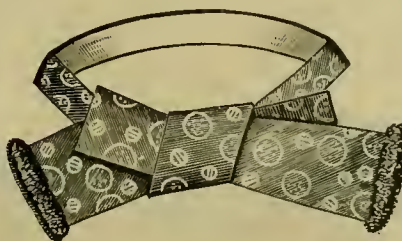
No. 5.—Gentlemen's large Teck Scarf, Silk or Satin, plain colors and black, satin-lined; price, 75c.



No. 6.—Gentlemen's Four-in-Hand Scarf, showing how it is tied, in new styles of satin; price, 75c.



No. 7.—Gentlemen's De Joinville Scarf, in satin, all colors; price, 50c.



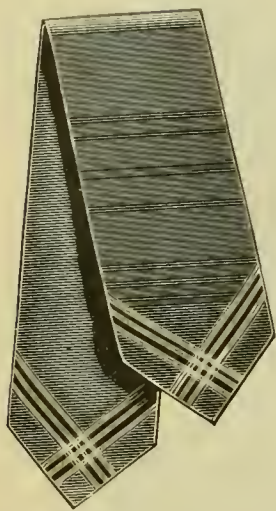
No. 8.—Gentlemen's Silk or Satin Strap Bow, in black only, satin-lined; price, 75c.



No. 9.—Gentlemen's De Joinville Scarf, silk or satin; price, 75c.



## GENTLEMEN'S NECKWEAR.



No. 10.—Gentlemen's Carleton Windsor Scarf, silk or satin; price, 75c.



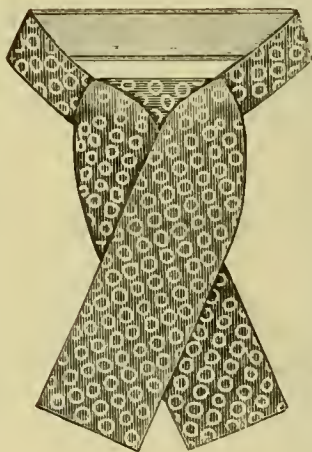
No. 14.—Gentlemen's Teck Scarf, in all the new designs, lined with satin; price, \$1.00.



No. 18.—Gentlemen's Teck Scarf, in black and fancy colors, lined with satin; price, \$1.00.



No. 11.—Gentlemen's Flat Satin Scarf, in all the new designs, lined with satin; price, 75c.



No. 15.—Gentlemen's Satin Puff Scarf, in black and fancy colors, lined with satin; price, 50c.



No. 19.—Youths' Tie, silk or satin, in plain or fancy colors; price, 25c.



No. 20.—Gentlemen's Fancy Satin Bow; price, 25c.



No. 12.—Gentlemen's Flat Satin Scarf, in all the new designs, lined with satin; price, 50c.



No. 16.—Gentlemen's Teck Scarf, in black and fancy colors, lined with satin; price, 50c.



No. 21.—Boys' Satin Bow, in fancy designs and plain colors; price, 15c.



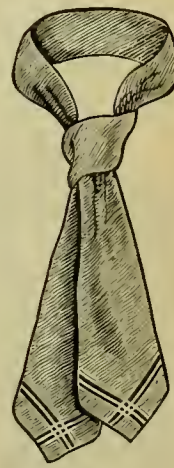
No. 22.—Boys' Tie Bows, in plain and fancy colors; price, 15c. or two for 25c.



No. 13.—Gentlemen's Teck Scarf, in all the new designs, lined with satin; price, 75c.



No. 17.—Gentlemen's Galena Satin Puff Scarf, in black and fancy colors, lined with satin; price, 75c.



No. 23.—Gentlemen's Windsor Scarf, in plain silk; price, 50c.



## GENTLEMEN'S NECKWEAR.



No. 24.—Gentlemen's Lennox Satin Puff, in all the new designs and colors, and satin-lined; price, 75c.



No. 25.—Gentlemen's Satin Puff Scarf, in black and fancy colors, and satin-lined; price, 50c.



No. 32.—Gentlemen's Satin Flat Scarf, in fancy colors and designs, and satin-lined; price, 50c.



No. 33.—Gentlemen's Teck Scarf, in fancy colors and designs; and satin-lined; price, 75c.



No. 26.—Gentlemen's Teck Scarf, in black silk or satin, satin-lined; price, 50c.



No. 27.—Gentlemen's Teck Scarf, in fancy designs and colors, satin-lined; price, 75c.



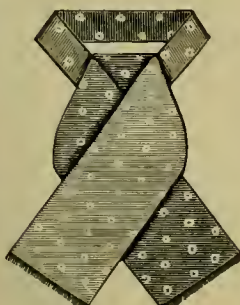
No. 28.—Gentlemen's Finest Satin Puff Scarf, in the very newest designs and colors, satin-lined; price, \$1.25.



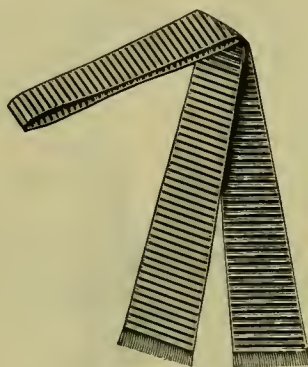
No. 29.—Gentlemen's Fine Satin Puff Scarf, in the newest designs and colors, satin-lined; price, \$1.00.



No. 30.—Gentlemen's Satin Puff Scarf, in new designs and colors, satin-lined; price, 50c.



No. 31.—Gentlemen's St. Frederick Scarf, in fancy designs and colors, satin-lined; price, \$1.00.



No. 34.—Gentlemen's Four-in-hand Tie, in black and fancy silks or satins; price, 50c. See No. 6, which shows the manner of tying.



No. 35.—Gentlemen's Strap Bow, in black silks or satins; price, 25c.



No. 1.—Night Shirt of best brand Wamsutta muslin; with French collar and cuffs, and side pocket; price, \$1.00.



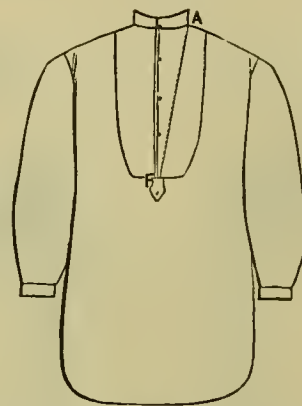
No. 2.—French Night Shirt of French Percale, with fancy collar and cuffs, and pleated front; prices, \$2.00 and \$2.50.

## ELASTICS.



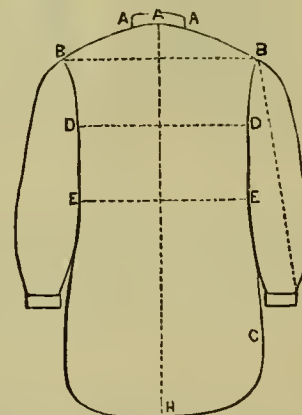
Sleeve Elastics, in cotton; price, 9c. per pair; or, in silk, at 15c. per pair.

## WHITE SHIRTS.



## RULES FOR MEASUREMENT.

- 1.—Around the bare neck at the collar-band seam, A A A.
- 2.—From shoulder-point to shoulder-point, across the back, B B.
- 3.—Length of sleeve from shoulder-point to knuckle, with arm hanging straight down, B C.
- 4.—Around the chest under the arms, and under the waistcoat, D D.
- 5.—Around the waist, under waistcoat, E E.
- 6.—Length of bosom, from shoulder-seam, A F.
- 7.—Length of shirt, A F.
- 8.—Around hand at knuckles, C C.
- 9.—To open in front or back, or both?
- 10.—Bosom plain or pleated?
- 11.—Bosom with buttons, stud-holes, or eyelet holes?
- 12.—Buttons or stud-holes at neck?
- 13.—Collar attached? Cuffs attached?
- 14.—Are you round-shouldered? Are you square-shouldered? Are you sloping-shouldered?



It is believed that we have the best facilities for making white shirts, and making them correctly, of any house in the trade.

The most artistic shirt cutter in Philadelphia is in charge of our factory, and personally superintends all measures in the order department.

Unlike most stock shirts, which are got up cheaply, our shirts are made to fit well and to wear well; and the lowest grade has precisely the same order of workmanship, cut, and finish as the highest, the difference being in the material only. We make three popular grades:

The Favorite, unlaundried, 88c.; laundried, \$1.00.  
The Standard, unlaundried, \$1; laundried, \$1.25.  
The Custom Made, unlaundried, \$1.25; laundried, \$1.50.



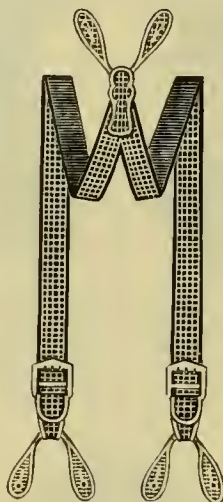
## GIFT SUSPENDERS.



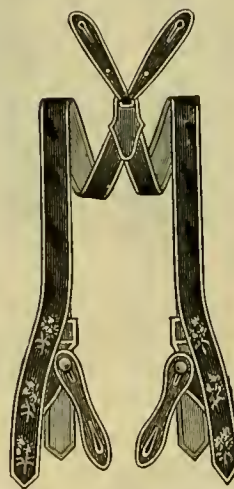
No. 1.



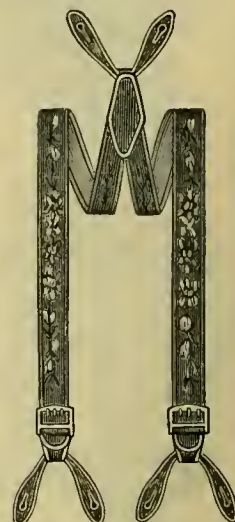
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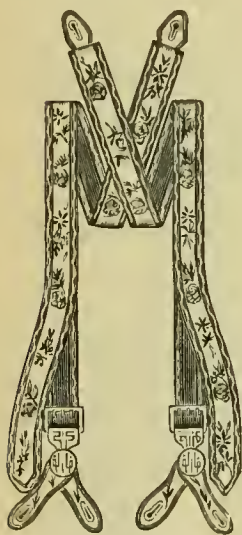
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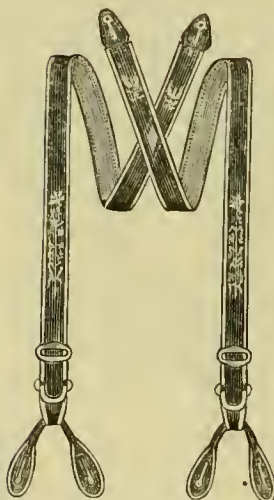
No. 4.



No. 5.



No. 6.



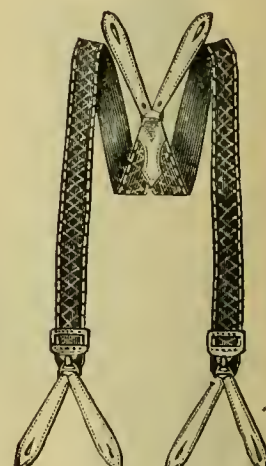
No. 7.



No. 8.



No. 9.



No. 10.

No. 1.—Fisk, Clark & Flagg's finest satin suspenders, with genuine gold-plated trimmings; design in silk and gold; lined with satin, and white kid ends, covered with satin both back and front; in ten different colors. Each pair comes in a handsome glass-covered box; price, \$3.00.

No. 2.—Fisk, Clark & Flagg's fine satin suspenders, with satin elastic ends front and back, beautifully embroidered, lined with satin, white kid ends covered with satin, both front and back; in all the new colors. Each pair comes in a handsome glass-covered box; price, \$3.00.

No. 3.—Gentlemen's fine satin suspenders, in checked design, they are lined with satin, and have white kid satin-covered ends, both front and back. A choice of many colors can be had. Each pair comes in a handsome glass-covered box; price, \$1.00.

No. 4.—Fisk, Clark & Flagg's fine satin suspenders, satin-covered, white kid trimmings, has a special piece attached so that the buckle will not cut into the beautiful hand painting that ornaments the brace; lined in satin and in several different colors. Each pair comes in a handsome glass-covered box; price, \$4.00.

No. 5.—Fisk, Clark & Flagg's fine hand painted satin suspenders, satin-covered white kid ends both back and front, lined with satin; in all the new colors. Each pair is put up in a handsome glass-covered box; price, \$3.00.

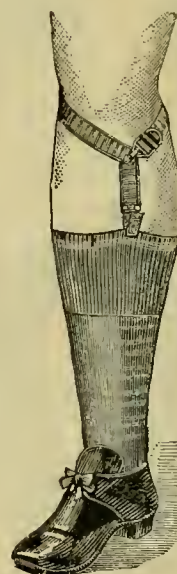
No. 6.—Fisk, Clark & Flagg's fine satin embroidered suspenders, with special piece attached so that the buckle will not injure the embroidery; satin-lined and satin-covered white kid ends both back and front; in all colors. Each pair is put up in a handsome glass-covered box; price, \$3.75.

No. 7.—Fisk, Clark & Flagg's gilt-stamped satin suspenders, satin-lined, and satin-covered, white kid ends both back and front; in all the new colors. Each pair is put up in a handsome glass-covered box; price, \$3.00.

No. 8.—Fisk, Clark & Flagg's fine embroidered satin suspenders; with patent detachable satin-covered kid ends both back and front; gold-plated trimmings, satin-lined and in all colors. Each pair is put up in a glass-covered top; price, \$3.00.

No. 9.—Fisk, Clark & Flagg's fine satin suspenders, in plain colors, for hand-painting or embroidering; real gold-plated trimming; in all the new colors, satin-lined and has satin-covered white kid ends both back and front. Each pair is put up in a glass-covered box; price, \$3.00.

No. 10.—Fisk, Clark & Flagg's fine satin suspenders in neat design, in all colors; lined with satin and has satin-covered white kid ends. Each pair is put up in a glass-covered box; price, \$2.00.



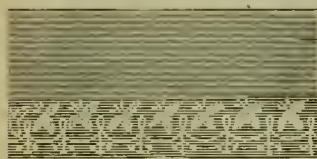
Boston Garters, in cotton; price, 20c.; or in silk, each pair put up in a separate box; price, 50c. New York Garters, in cotton; at 15c.; or in silk at 40c. per pair.



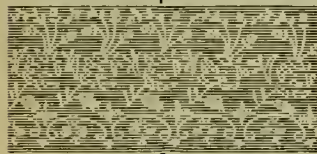
## PIANO, ORGAN, AND TABLE COVERS.

Unless otherwise stated, the embroidery on the illustrated covers is done with gold-colored silk on maroon, burgundy, garnet, cinnamon, and green grounds. All the embroidery patterns represented are on covers 2x3 yards; the weight of the cloth increases from medium to heavy, as the price advances.

We have an almost endless variety of other kinds of piano, organ, and table covers, in lute, raw silk, and cloth; descriptions and prices of these will be sent when written for.



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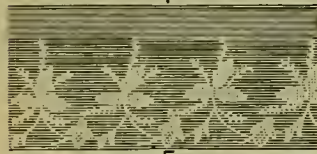
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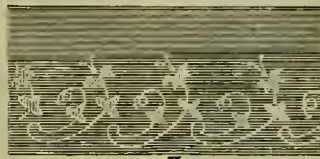
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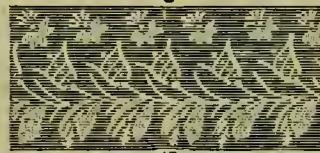
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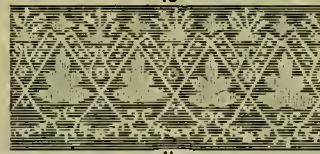
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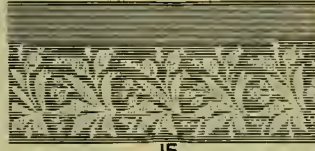
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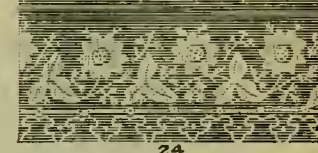
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22



23



24

No. 1.—Cloth stand cover, size 4-4, pattern embroidered in gold-colored silk, cloth in all colors; price, \$1.25.

No. 2.—Cloth table cover, size 6-4, embroidered in gold-colored silk, cloth in all colors; price, \$2.50.

No. 3.—Cloth table cover, size, 6-4, embroidered in gold-colored silk, cloth in all colors; price, \$2.50.

No. 4.—Heavy cloth cover, size 6-4, embroidered in fancy colored silk, cloth in all colors; price, \$3.00.

No. 5.—Cloth cover, embroidered in gold colored silk, size 6-4, cloth in all colors; price, \$2.00.

No. 6.—Cloth cover, embroidered in gold colored silk, size 7-4, cloth in all colors; price, \$2.75.

No. 7.—Piano cover of good cloth, in all colors with gold colored silk embroidery; price, \$5.00.

No. 8.—Piano cover of good cloth, in all colors with gold colored silk embroidery; price, \$6.50.

No. 9.—Piano cover of good cloth, in all colors with gold colored silk embroidery; price, \$10.00.

No. 10.—Piano cover of good cloth, in all colors with self color silk embroidery; price, \$10.00.

No. 11.—Piano cover of good cloth, in all colors with gold colored silk embroidery; price, \$13.00.

No. 12.—Piano cover of good cloth, in all colors, with gold colored silk embroidery; price, \$6.50.

No. 13.—Piano cover of good cloth, size 2x3 yards, with border of gold or variegated silk, in garnet, crimson, maroon, green, burgundy, and bronze; price, \$6.50.

No. 14.—Piano cover of good cloth, size 2x3 yards, with border of gold or variegated silk, in garnet, crimson, maroon, green, burgundy, and bronze; price, \$8.00.

No. 15.—Piano cover of good cloth, size 2x3 yards, with border of gold or variegated silk, in garnet, crimson, maroon, green, burgundy, and bronze; price, \$9.00.

No. 16.—Piano cover of good cloth, size 2x3 yards, with border of gold or variegated silk, in garnet, crimson, maroon, green, burgundy, and bronze; price, \$10.

No. 17.—Piano cover of good cloth, size 2x3 yards, with border of gold or variegated silk, in garnet, crimson, maroon, green, burgundy, and bronze; price, \$13.00.

No. 18.—Piano cover of good cloth, size 2x3 yards, with border of gold or variegated silk, in garnet, crimson, maroon, green, burgundy, and bronze; price, \$15.00.

No. 19.—Piano cover of good cloth, size 2x3 yards, with border of gold or variegated silk, in garnet, crimson, maroon, green, burgundy, and bronze; price, \$8.00.

No. 20.—Piano cover of good cloth, size 2x3 yards, with border of gold or variegated silk, in garnet, crimson, maroon, green, burgundy, and bronze; price, \$9.00.

No. 21.—Piano cover of good cloth, size 2x3 yards, with border of gold or variegated silk, in garnet, crimson, maroon, green, burgundy, and bronze; price, \$9.00.

No. 22.—Piano cover of good cloth, size 2x3 yards, with border of gold or variegated silk, in garnet, crimson, maroon, green, burgundy, and bronze; price, \$15.00.

No. 23.—Piano cover of good cloth, size 2x3 yards, with border of gold or variegated silk, in garnet, crimson, maroon, green,

burgundy, and bronze; price, \$10.00.

No. 23.—Piano cover of good cloth, size 2x3 yards, with border of gold or variegated silk, in garnet, crimson, maroon, green, burgundy, and bronze; price, \$12.00.

The department of Piano and Table Covers, has grown to very great proportions during the past two years, and is now one of the important departments of the house. We have made extraordinary efforts, and devoted much time and care to the selection of this season's importations; and from a personal inspection of the various cover departments of the prominent retail houses of the largest cities: we feel safe in saying that there is no such stock as ours anywhere in this country.

Prices are low: buying these goods in large lots directly from the manufacturers for prompt cash enables us to make them low.

These goods are especially adapted for useful and appropriate Christmas presents, and the demand for them for that purpose is yearly growing.



## LADIES' WINTER SKIRTS.



No. 1.—Skirt, with satin bottom, box-pleated and quilted sateen top, and French yoke; price, \$5.25.



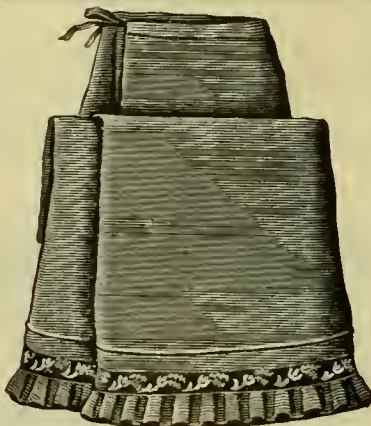
No. 4.—Skirt of Felt, in blue or brown, with embroidery; price, \$1.85.



No. 7.—Imported skirt of cloth, with French yoke of latest style; price, \$5.50.



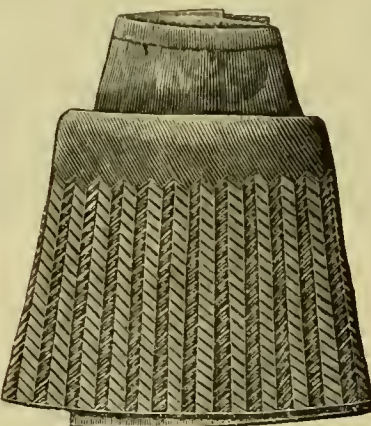
No. 10.—Skirt of extra heavy all-wool Flannel, with embroidered bands and two ruffles; full size; price, \$4.00.



No. 2.—Skirt of all-wool Flannel, dark blue, maroon, or gray; with scarlet embroidery, band, and 3-inch pleating; price, \$2.65.



No. 5.—Skirt of extra quality, all-wool Felt; price, \$2.10.



No. 8.—Skirt of quilted sateen,  $\frac{1}{2}$  yard deep; prices, \$1.50, \$2.65, and \$3.75. Mohair, same style, \$2.00.



No. 11.—Quilted Skirt of Mohair, lined with English chintz and black mohair facing, extra fine; price, \$4.25.



No. 3.—Skirt with satin bottom, 3-4 yard deep, imported sateen top, and French yoke; price, \$5.25.



No. 6.—Skirt of tabby cloth, with embroidery; price, \$1.75.



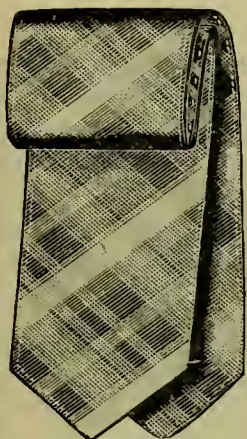
No. 9.—Skirt of Felt, with three inches of knife-pleating, and two inches of satin-pleating on bottom, and embroidery; price, \$2.25.



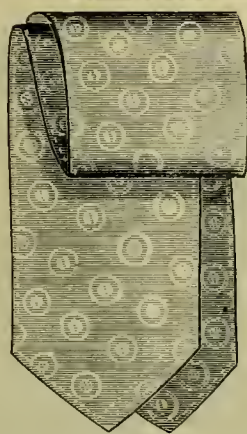
No. 12.—Skirt of all-wool twilled cloth with embroidered ruffle and yoke. An extra fine garment; price, \$6.50.



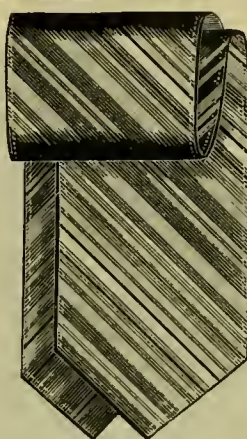
## LADIES' SILK TIES.



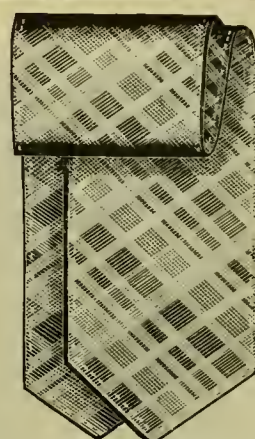
No. 1.—Ladies' All-Silk Tie, plaid, in all colors, 32 inches long,  $4\frac{1}{2}$  inches wide; price, 25c.



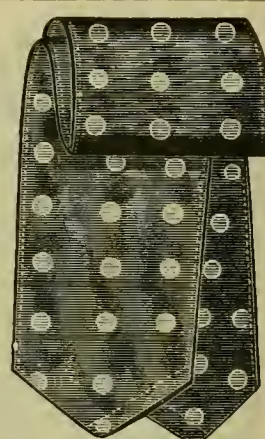
No. 2.—Ladies' Satin Tie, all colors, 31 inches long, and  $3\frac{1}{2}$  inches wide; price, 25c.



No. 3.—Ladies' All-Silk Tie, heavy corded finish, plaid, in all colors, 34 inches long,  $4\frac{1}{2}$  inches wide; price, 68c.



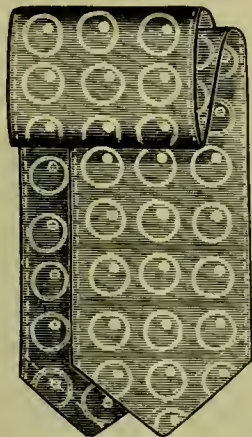
No. 4.—Ladies' All-Silk Tie, plaid, in all colors, 33 inches long,  $4\frac{1}{4}$  inches wide; price, 25c.



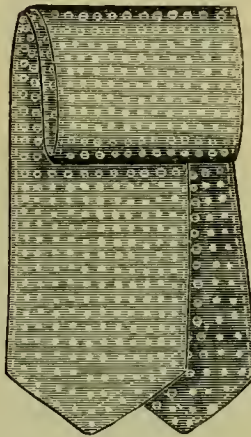
No. 5.—Ladies' Satin Tie, in all colors, 31 inches long and 4 inches wide; price, 25c.



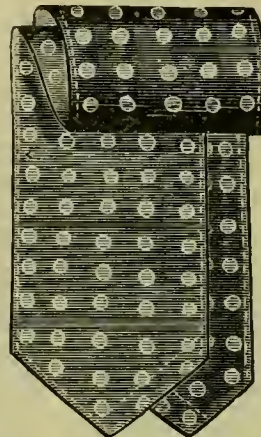
No. 6.—Ladies' All-Silk Tie, plaid, in all colors, 32 inches long, 4 inches wide; price, 25c.



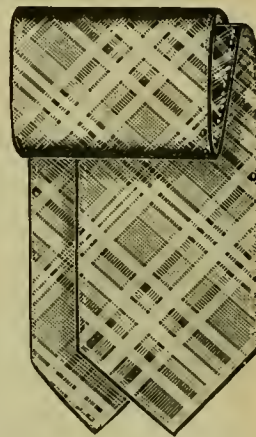
No. 7.—Ladies' Satin Tie, in all colors, 31 inches long, 4 inches wide; price, 25c.



No. 8.—Ladies' Satin Tie, in all colors, 31 inches long, 4 inches wide; price, 25c.



No. 9.—Ladies' Satin Tie, in all colors, 31 inches long, 4 inches wide; price, 25c.



No. 10.—Ladies' All-Silk Tie, with a heavily corded finish, all colors plaid, 34 inches long,  $4\frac{1}{4}$  inches wide; price, 65c.

## MUSLINS, ETC.

All the standard makes are kept in stock. Prices and samples of any particular brand sent on application.

- 4-4 Bleached, at 8c., 9c., 10c., 11c., and  $12\frac{1}{2}$ c. per yard.
- 9-8 Bleached, pillow-casing, at  $12\frac{1}{2}$ c., 13c., 14c., and 15c. per yard.
- 5-4 Bleached, pillow-casing, at 19c., 20c., and 21c. per yard.
- 6-4 Bleached, pillow-casing, at 20c., 22c., and 23c. per yard.
- 7-4 Bleached, sheeting, at 25c., 27c., and 28c. per yard.
- 8-4 Bleached, sheeting, at 25c., 27c., 28c., 31c., and 32c. per yard.
- 9-4 Bleached, sheeting, at 28c., 30c., 33c., and 35c. per yard.
- 10-4 Bleached, sheeting, at 30c., 32c., and 35c. per yard.
- 4-4 Unbleached, at 7c., 8c., 9c., 10c., and 11c. per yard.
- 9-8 Unbleached, sheeting, at  $9\frac{1}{2}$ c., 10c.,  $10\frac{1}{2}$ c., and 11c. per yard.
- 5-4 Unbleached, sheeting at 12c.,  $12\frac{1}{2}$ c., and 14c. per yard.
- 7-4 Unbleached, sheeting, at 22c. and 23c. per yard.
- 8-4 Unbleached, sheeting, at 24c. and 25c. per yard.
- 9-4 Unbleached, sheeting, at 27c., 28c., 30c., and 31c. per yard.
- 10-4 Unbleached, sheeting, at 25c., 28c., 29c., 30c., 31c., and 33c. per yard.
- Bed-ticking, at  $12\frac{1}{2}$ c., 15c., 18c., 20c., 23c., 25c., 28c., 30c., and 33c. per yard.

Bleached and Unbleached Canton Flannel, at 8c., 10c., 11c.,  $12\frac{1}{2}$ c., 15c., 18c., 20c., 22c., and 25c. per yard.

Shirting Checks, at  $12\frac{1}{2}$ c., 14c., 16c., 18c. and 20c. per yard.

Shirting Cheviots, at 10c., 11c.,  $12\frac{1}{2}$ c., 14c., and 15c. per yard.

Blue and Brown Denims, at  $12\frac{1}{2}$ c., 14c., 16c., 18c., and 20c. per yard.

We desire to call attention to our own brands of Muslins and Sheetings, which are made from the best Sea Island cotton, and are recommended as the choicest production of American looms.

Sheeting Muslins we make in three brands:

The "Favorite," 4-4, at 11c. per yard.

The "Imperial," 4-4, at 13c. per yard.

The "Duchess," 4-4, at 14c. per yard.

Our own make of Pillow-case Muslins, 9-8, at 16c.; 5-4, at 18c.; 48 inches, at 21c.; 6-4, at 23c. per yd.

## CANTON FLANNEL.

In no class of cotton goods are buyers more likely to be deceived by appearances than in Canton Flannels.

These goods are very often made with a long fleece, and are attractive in appearance, and pleasant to handle, but unreliable in wear, from the fact that the cloth is first made plain, and afterwards the fleece is carded too much for the body of the texture, which leaves the goods without strength or durability.

The most careful attention has been given throughout to the selection and ordering of all the Canton Flannels that are placed on our counters, and we allow no kind there that has

not been well tested, and that we cannot fully recommend for wear. We name prices as follows: American Bleached, at 8c., 10c.,  $12\frac{1}{2}$ c., 15c., 18c., 20c., 23c., and 25c.

American Unbleached, at 6c., 8c., 10c.,  $12\frac{1}{2}$ c., 14c., 16c., 18c., 20c., 22c., and 25c.

The quantities we handle are immense, and all our offerings of these goods are new and fresh from the mills.

We also keep constantly in stock a line of English and Swan's-down Canton Flannels, both bleached and unbleached, in light weights, double weights, and treble weights, in extent and variety surpassing any similar offerings to be found elsewhere. Prices, 35c., 40c., 45c., 50c., and 55c. per yard.

A fac-simile of the brand on our own make of muslins is shown in the engraving below.

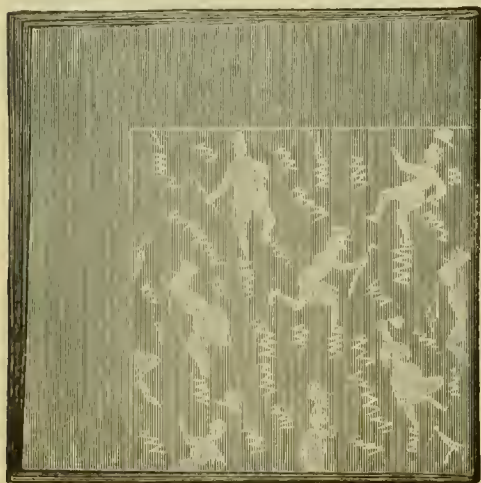


TO THE WEARER  
Please preserve this and till  
the wear is tested and observe  
our name IN FULL when purchas-  
ing the same make.  
STRAWBRIDGE & CLOTHIER

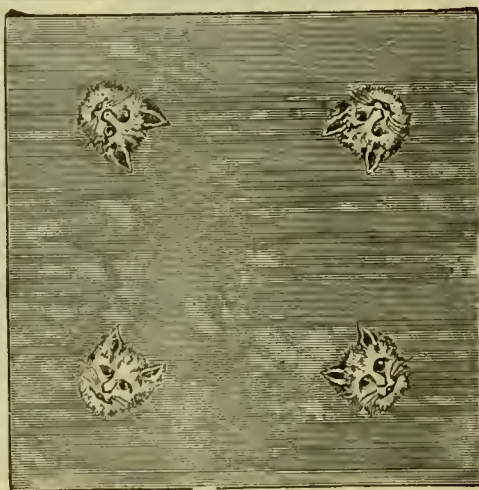


## GENTLEMEN'S SILK HANDKERCHIEFS.

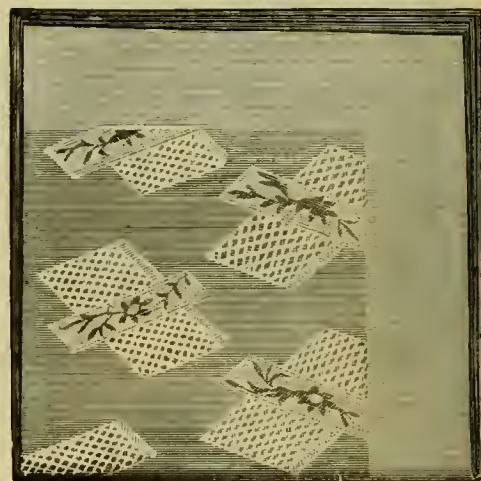
These Silk Handkerchiefs are of the largest size, and are made of the finest and heaviest silk. They are especially adapted for Christmas presents.



No. 1.—Gentlemen's fine Silk Handkerchief, 21 inches square. One side is old-gold with figures in purple; and the other side is purple, with figures in old gold; price, 75c.



No. 2.—Gentlemen's extra heavy Silk Handkerchief, 21 inches square. One side is of satin, finished with a cat's head embroidered in white and brown in each of the four corners; the other side is a fine twill of a different color. We have them in cardinal, scarlet, light and dark blue, etc.; price, \$2.50.



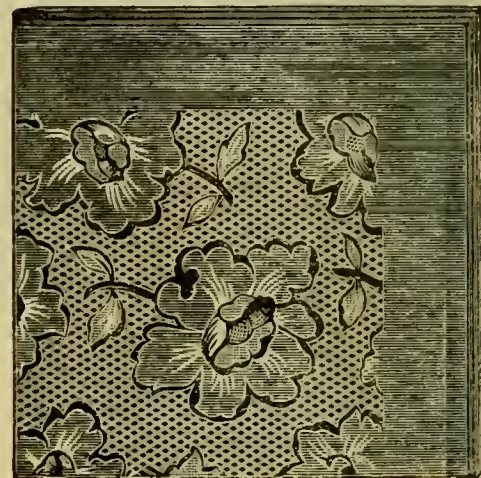
No. 3.—Gentlemen's fine Silk Handkerchief, 21 inches square. One side has a satin finish and the other a twill. We have them in several colors; one of the prettiest and newest being a salmon, with the figures in pearl; price, \$1.25.



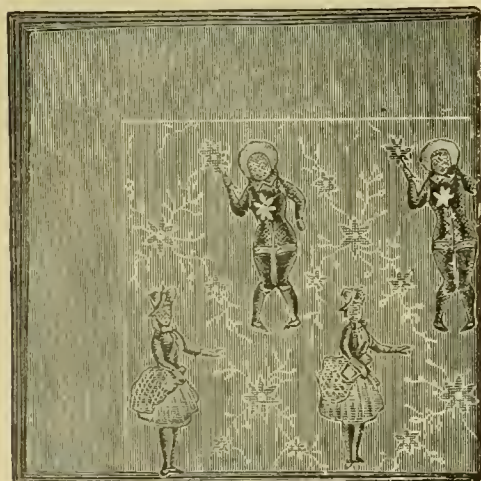
No. 4.—Gentlemen's fine Silk Handkerchief, 21 inches square; satin-finished on one side, twilled on the other. The design is beautifully embroidered; it comes in all desirable colors; price, \$1.00.



No. 5.—Gentlemen's finest and heaviest Satin finished Handkerchief, with an owl embroidered in gold, green, and brown, in each corner. It comes in all the rich colors; price, \$2.50.



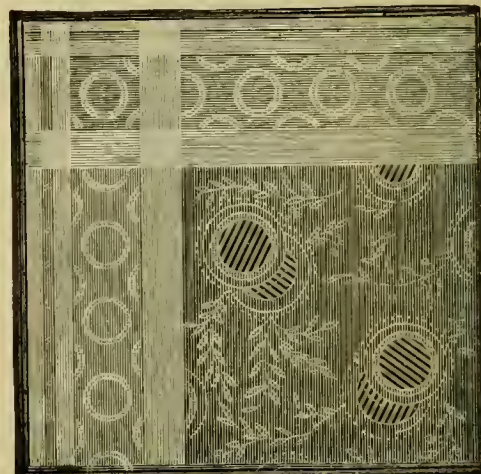
No. 6.—Gentlemen's fine Damasse Silk Handkerchief, 21 inches square. It is in one solid color, and comes in all the rich bright hues; price, \$1.00.



No. 7.—Gentlemen's fine Reversible Silk Handkerchief, 21 inches square. Each side is of a different color, with the figures in contrasting shades; price, \$1.00.



No. 8.—Gentlemen's fine Silk Handkerchief, 21 inches square. One side is of scarlet, with sage-green flowers; the other is of changeable green, with scarlet flowers; price, \$1.50.



No. 9.—Gentlemen's fine Damasse Silk Handkerchief, 21 inches square. This comes in all the new colors; with contrasting borders; price, 75c.



## LADIES' LEATHER HAND BAGS.



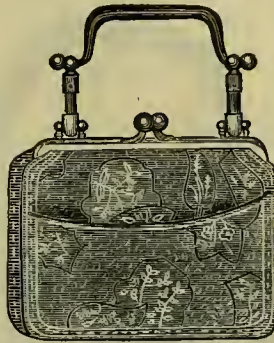
No. 1.—Ladies' Black Calf-skin Hand Bag, hammered-silver finish, with nickel-plated frame and trimmings; with pug's-head medallion of oxidized silver in the corner. It is lined with black leather, and has one compartment outside and one within; price, \$5.00.



No. 4.—Ladies' Hand Bag, of imitation alligator leather; with nickel-plated frame and trimmings. It is lined with light leather, and has a compartment on the outside; price, \$1.50.



No. 7.—Ladies' Hand Bag, of real alligator leather; with nickel-plated frame and trimmings. It is lined with dark leather, and contains one compartment outside and one within; price, \$5.00.



No. 2.—Ladies' Hand Bag, of light leather, beautifully embossed, with nickel-plated frame and trimmings, and a bellows bottom. It is lined within with light leather, and has a compartment inside and one on the outside; price, \$3.50



No. 5.—Ladies' Hand Bag, of real alligator leather; with nickel-plated frame and trimmings. It has one compartment on outside, with flap lined with light leather; it is lined inside with dark leather, and contains one compartment; price, \$4.50.



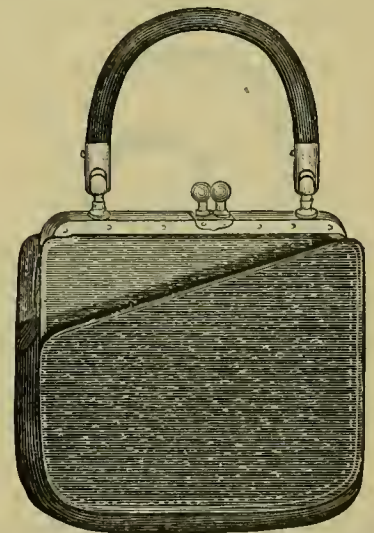
No. 8.—Ladies' Hand Bag, of real alligator leather, with light calf-skin sides and bottom; with nickel-plated frame and trimmings. It is lined with dark leather; price, \$4.50.



No. 3.—Ladies' Hand Bag, of black calf-skin; beautifully embossed; with nickel-plated frame and trimmings. It is lined with black leather, and contains a compartment outside and one within; price, \$4.50.



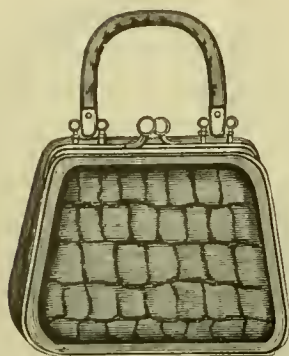
No. 6.—Ladies' Hand Bag, of real alligator leather, with nickel-plated frame and trimmings, and bellows bottom. It has a purse in front, with flap lined with light leather; and it contains one compartment; price, \$4.50.



No. 9.—Ladies' Hand Bag, of black seal leather, with nickel-plated frame and trimmings. It is lined with black leather, and has one compartment outside and one within; price, \$3.25.



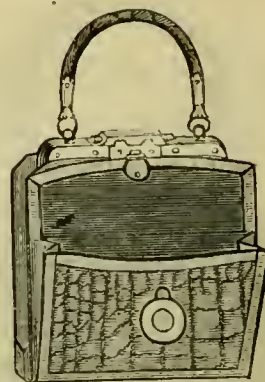
## LADIES' LEATHER HAND BAGS.



No. 10.—Ladies' Hand Bag, of real alligator leather; with a bellows bottom, and nickel-plated frame and trimmings. It is lined with light leather, and has a compartment inside; price, \$3.50.



No. 11.—Ladies' Hand Bag, extra size, of real alligator leather; with nickel-plated trimmings. It is lined with green satin, and has a compartment on the inside; price, \$7.00.



No. 12.—Ladies' Hand Bag, of real alligator leather; with bellows bottom, and nickel-plated frame and trimmings. It is lined with dark leather, and has a compartment outside and one inside; price, \$4.00.



No. 13.—Ladies' Hand Bag, of black calf-skin, beautifully embossed; and with nickel-plated trimmings. It is lined with dark leather, and contains one compartment outside and one within; price, \$4.00.



No. 14.—Ladies' Hand Bag, of fine brown calf-skin, beautifully embossed; with nickel-plated trimmings. It is lined with brown leather, and has a compartment inside; price, \$3.75.



No. 15.—Ladies' Hand Bag, of black calf-skin, with hammered-silver finish; bellows bottom; and nickel-plated frame and trimmings. It is lined with dark leather, and has one compartment outside and one within. There is a hammered-silver ornament in the corner; price, \$4.50.



No. 16.—Ladies' Hand Bag, of black calf-skin, with hammered-silver finish, bellows bottom, and nickel-plated frame and trimmings. It is lined with dark leather, and has one compartment inside and one outside. There is a pug's-head medallion in oxidized silver in the corner; price, \$3.50.



No. 17.—Ladies' Hand Bag, extra size, of imitation light alligator leather, with a bellows bottom and nickel-plated frame and trimmings. It is lined with light leather, and has one compartment outside and one inside; price, \$2.00.



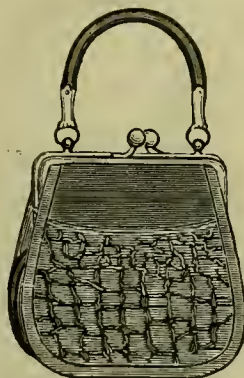
No. 18.—Ladies' Hand Bag, of real alligator leather, light colored; with bellows bottom, and nickel-plated frame and trimmings. It is lined with dark leather, and has compartments inside and out; price, \$2.50.



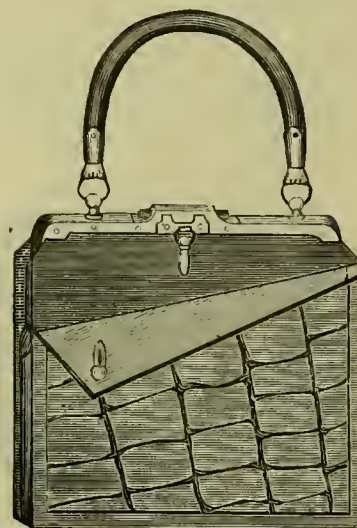
## LADIES' LEATHER HAND BAGS.



No. 19.—Ladies' Hand Bag, extra large size, of real alligator leather; with a bellows bottom and nickel-plated frame and trimmings. It is lined with dark leather, and has a compartment outside and one inside; price, \$5.00.



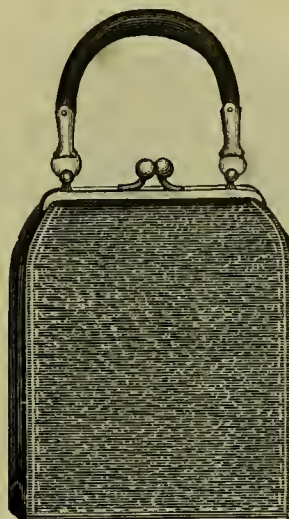
No. 20.—Ladies' Hand Bag, of imitation light alligator leather; with a bellows bottom, and nickel-plated frame and trimmings. It is lined with light colored sateen, and has a compartment outside and one inside; price, 85c.



No. 21.—Ladies' Hand Bag, extra large size, of real alligator leather, and flap of calf-skin; with bellows bottom, and nickel-plated frame and trimmings. It is lined with dark leather and has one compartment inside and another outside; price, \$4.00.



No. 22.—Ladies' Hand Bag, extra large size, of real alligator leather; with a bellows bottom, and nickel-plated frame and trimmings. It is lined with black gros-grain silk, and has one compartment on the inside; price, \$6.00.



No. 23.—Ladies' Hand Bag, of fine black seal leather; with nickel-plated frame and trimmings. It is lined with light calf-skin, and has one compartment inside; price, \$2.50.



No. 24.—Ladies' Hand Bag, of black alligator leather; with nickel-plated frame and trimmings. It has a pocket-book attached to the outside, is lined with black leather, and has one compartment inside; price, \$4.50.



No. 25.—Ladies' Hand Bag, of fine black seal leather; with a bellows bottom, and nickel-plated frame and trimmings. It is lined with black leather, and has a compartment inside and another outside; price, \$3.00.



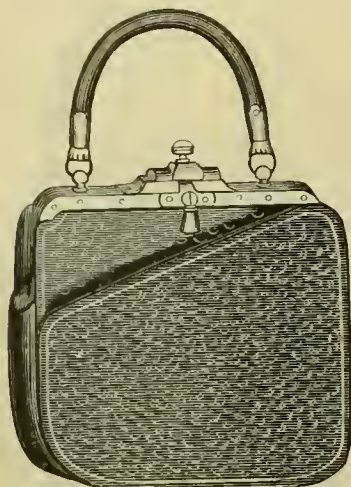
No. 26.—Ladies' Hand Bag, of black alligator leather; with a bellows bottom, and nickel-plated frame and trimmings. The upper part and flap are of black calf-skin. It has a compartment outside and one inside; price, \$2.50.



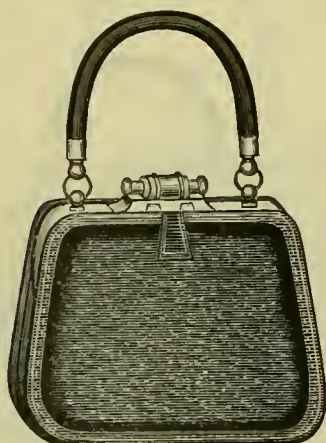
No. 27.—Ladies' Hand Bag, of black alligator leather, with frame covered with black calf-skin, and trimmings nickel-plated. It is lined with black leather, and has compartment inside and one outside covered with flap. This bag is used in mourning; price, \$4.50.



## LADIES' LEATHER HAND BAGS.



No. 28.—Ladies' Hand Bag, of black seal leather; with nickel-plated frame and trimmings. It is lined with black leather, and has two compartments, one outside and one in; price, \$4.25.



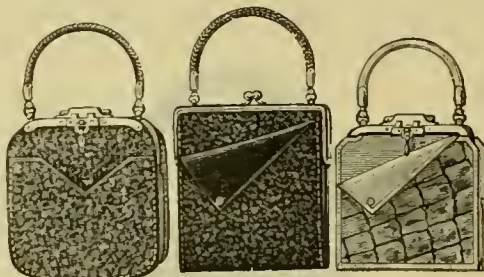
No. 31.—Ladies' Hand Bag, of black seal leather; with bellows bottom, and nickel-plated frame and trimmings. It is lined with black leather, and has one compartment inside; price, \$3.95.



No. 36.—Ladies' Hand Bag, of black calf-skin, leather, with beaten-silver finish; with nickel-plated frame and trimmings. It is lined with black leather, and has a compartment inside, and one outside. Also, a pug's-head medallion in oxidized silver on the corner; price, \$4.50.



No. 29.—Ladies' Hand Bag, of genuine Japanese leather, it is beautifully embossed; leather-covered frame and nickel-plated trimmings; with bellows bottom, and secret compartment in front and one inside. It is lined with the finest calf-skin; price, \$5.50.



No. 32.—Ladies' Hand Bag, of black seal leather; with nickel-plated frame and trimmings. It is lined with black leather, and has a compartment inside and one on the outside; price, \$1.75.  
No. 33.—Ladies' Hand Bag, of black seal leather; with a calf-skin flap, and nickel-plated frame and trimmings. It is lined with black leather, and has a compartment inside, and one upon the outside; price, \$1.50.  
No. 34.—Ladies' Hand Bag, of genuine alligator leather, with a calf-skin flap, bellows bottom, and nickel-plated frame and trimmings. It is lined with light colored leather, and has a compartment inside and one upon the outside; price, \$2.50.



No. 37.—Ladies' Hand Bag, of black seal leather; with calf-skin flap; bellows bottom, and nickel-plated frame and trimmings. It is lined with black leather, and has a compartment inside, and one outside; price, \$1.50.



No. 38.—Ladies' Hand Bag, of real alligator leather; with bellows bottom, and nickel-plated frame, and trimmings. It is lined with dark leather, and has a compartment inside, and one on the outside; price, \$3.00.



No. 30.—Ladies' Hand Bag, of black seal leather; with leather-covered frame, and nickel-plated trimmings. It is lined with black leather, and has a compartment inside and one outside, covered with flap. This is used in mourning; price, \$4.50.



No. 35.—Ladies' Hand Bag, of black calf-skin, beautifully embossed; with nickel-plated frame and trimmings. It is lined with black leather, and has a compartment inside, and another outside; price, \$4.50.



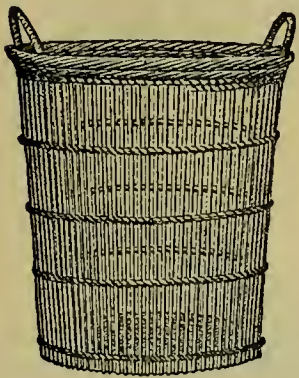
No. 39.—Ladies' Hand Bag, of real Japanese leather, beautifully embossed; with bellows bottom, and nickel-plated frame and trimmings. It is lined with black leather, and has a compartment on the inside; price, \$7.25.



# ART NEEDLEWORK



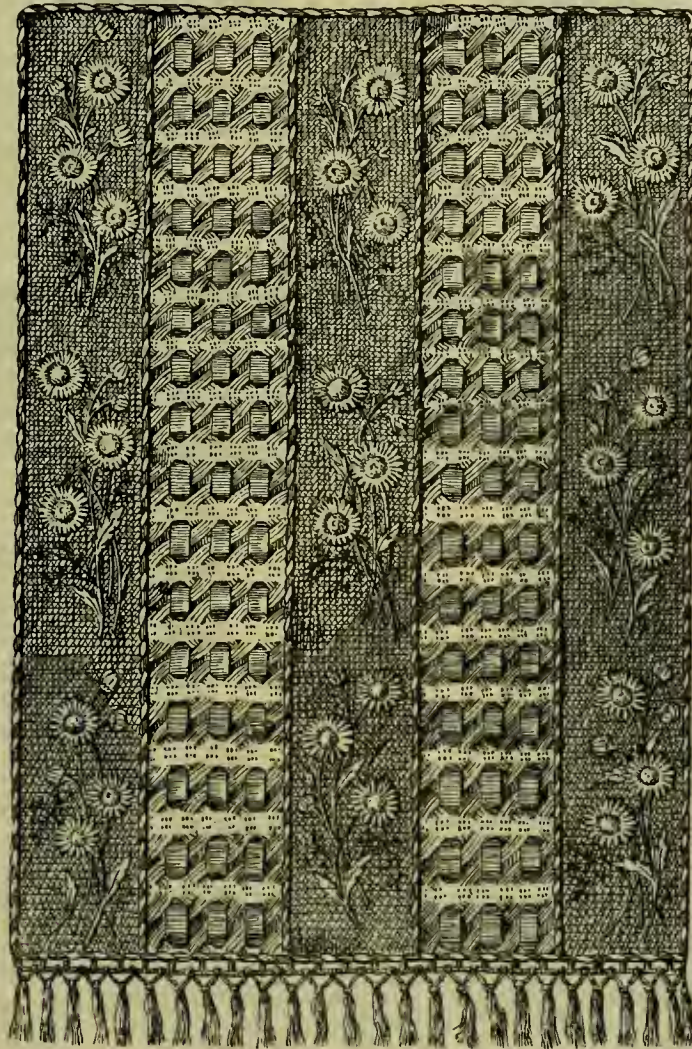
No. 1.—Catch-All Cornucopia, of white straw, with trimmings of cardinal plush and satin; price, \$3.75.



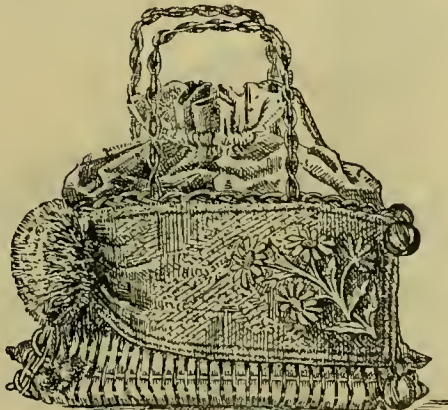
No. 2.—Wicker Waste Basket, 12 inches high, for gilding or trimming with bows; price, 75c.



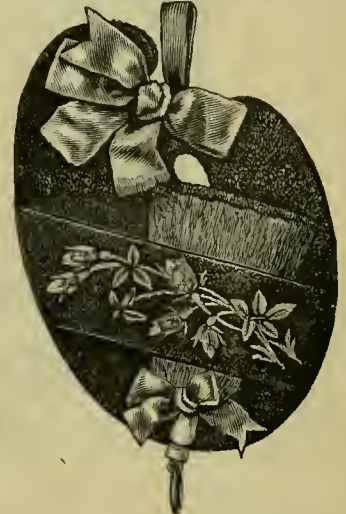
No. 3.—Scrap Basket, trimmed with olive and light blue satin ribbon bows; cord and pompons to match; price, \$5.50.



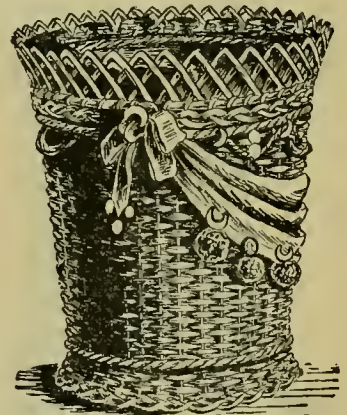
No. 4.—Baby Afghan, with three styles of blue zephyr canvas, with sprays of daisies embroidered with tufted centres; and two styles of white zephyr, with satin ribbons running through; fringe to match; price, \$10.00.



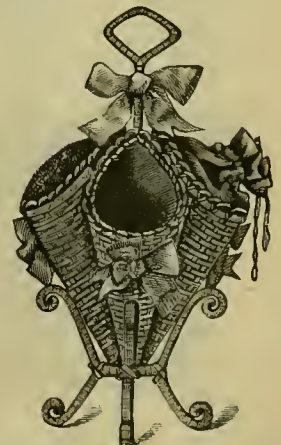
No. 5.—Hand Basket, of bronzed straw, trimmed with plush; design of daisies in French applique embroidery; garnet and old-gold satin bag, finished with tinsel and pompons; price, \$6.50.



No. 6.—Whisk-Holder Palette, on garnet plush, with rose-buds of satin ribbon, and leaves of arrasene; price, \$6.00.



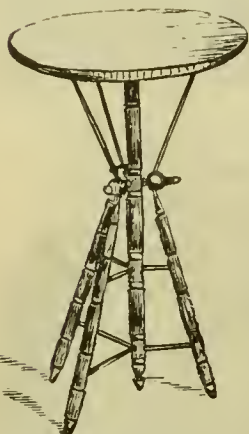
No. 7.—Scrap Basket, of gilded wicker, trimmed with garnet plush; olive and blue cord; gilt crescents and coins; garnet, blue, and olive plush balls; bows of olive and garnet satin ribbon; price, \$9.00.



No. 8.—Hair-Pin Basket, made of white straw; with handsome cardinal trimmings; price, \$2.75.



## ART NEEDLEWORK.



No. 9.—Ebony Table, untrimmed, with plain pine top; price, \$1.75. We can furnish this table already trimmed, if desired.



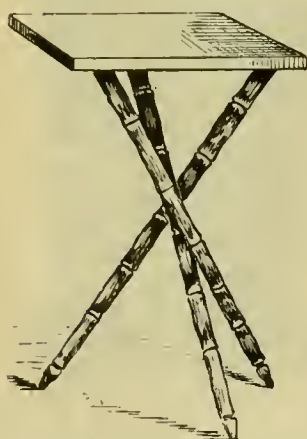
No. 10.—Wall Pocket of wicker-work, which can be hand-painted, decorated with ribbon, or embroidered in applique work; price, \$1.00.



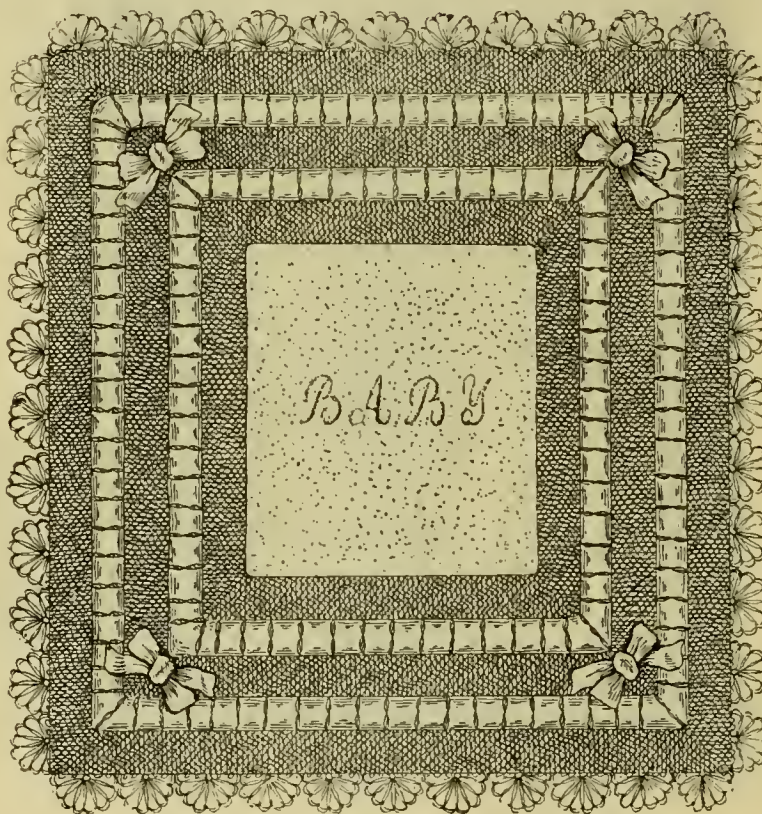
No. 11.—Lunch or Shopping Basket of wicker: size 1, 55c.; size 2, 65c.; size 3, 75c.; and size 4, 85c. This basket can be ornamented or trimmed in many different ways.



No. 12.—Ebony Table, untrimmed, with plain pine top; price, \$2.25. We can also furnish this table already trimmed, if desired.



No. 13.—Ebony Table, untrimmed; price, \$1.10.



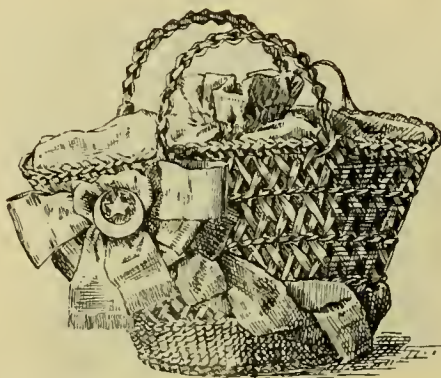
No. 14.—Hand-knit Afghan; with plain blue border in star stitch, with two rows of satin ribbon all around; tufted centre of white, on which is the word *Baby*; price, \$9.00.



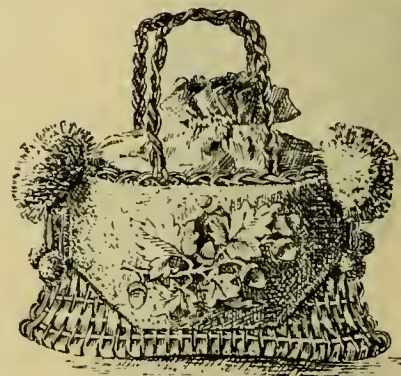
No. 15.—Ebony Table, trimmed with fashion drapery and chenille fringe, in any color desired; price, complete, \$3.50. The table untrimmed is worth \$1.75.



No. 16.—Scrap Basket, of white wicker-work and black mountings, trimmed with leaves and fruit in velvet; price, \$7.50.



No. 17.—Shopping Basket, of plush, trimmed with satin ribbon and gilt crescents, lined with cashmere; price, \$3.00.



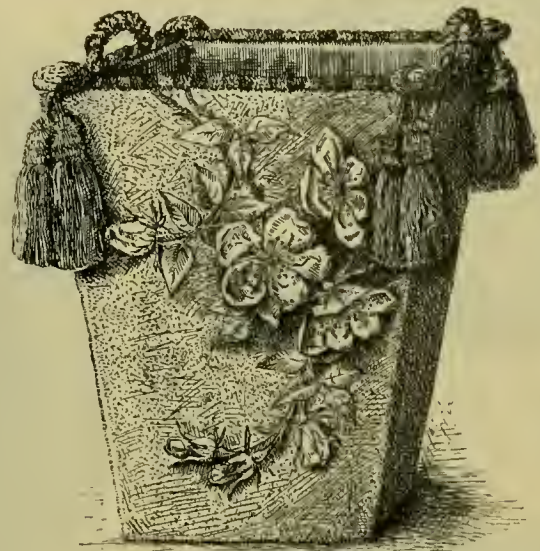
No. 18.—Hand Basket, of bronze straw, trimming is of gendarme blue, design of plush acorns and oak leaves, in French applique embroidery; the bag is of satin, with pompons; price, \$5.00.



## ART NEEDLEWORK.



No. 20.—Wall Pocket, of plush, with spray of buds coming from top, daisies on side worked in arrasene silk, applique butterfly in centre, small spray of shaded silk and bead flowers in corner, trimmed with silk cord; price, \$10.00. Can be made in ribbon-work.



No. 21.—Scrap Basket, of gendarme-blue plush, with plush flowers, leaves embroidered in chenille; finished with plush trimmings and silk tassels; price, \$15.00.



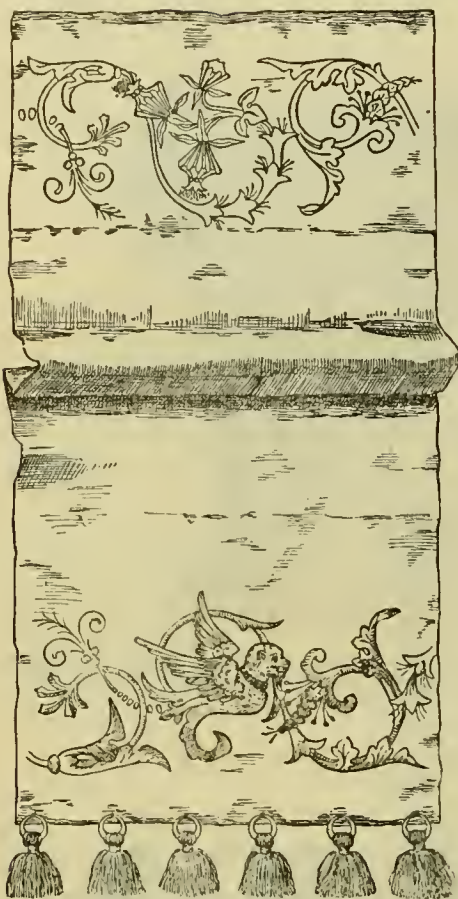
No. 22.—Blue Satin Tidy; with golden-rod and sumac embroidered in tufted stitch, leaves of silk worked in crewels tufted with silk of lighter shade, finished with bands of garnet plush and silk tassels. Size, 18 x 27 inches; price, \$13.00.



No. 23.—Child's Carriage Afghan, with four stripes of plain blue zephyr and three stripes of white, hand-knitted of all-wool zephyr. Rosebuds and forget-me-nots in cross-stitch of blue silk; finished with zephyr fringe to match stripes; price, \$10.00.



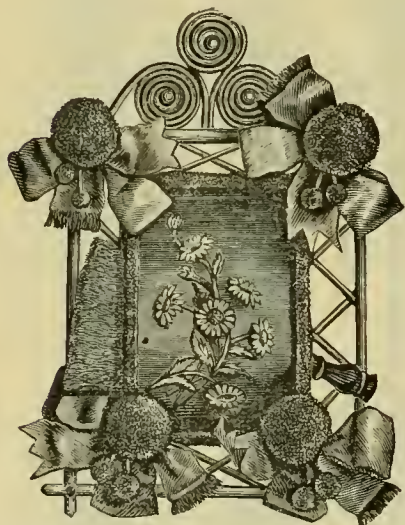
## ART NEEDLEWORK.



No. 24.—Blue Satin Scarf Table Cover, design embroidered with silk in satin stitch; finished with gilt crescent, and tassels made of crewel and silk; price, \$12.00.



No. 25.—Commodore Table Cover, of garnet plush, with border of old-gold plush. Design in satin applique, embroidered with arrasene and tinsel; price, with material to finish, \$15.00.



No. 26.—Whisk-holder, with bamboo frame, trimmed with cardinal satin; design of daisies embroidered with silk in natural shades; finished with trimmings of satin ribbon bows and pompons; price, \$5.50.



No. 27.—Ebony Table, trimmed with cotton plush and chenille fringe, in any color; price, \$3.50; untrimmed, \$2.25.



No. 28.—Straw Slipper, lined with satin, and trimmed with quilled ribbon; with spray of rose-buds embroidered on toe; price, \$2.25.

## ART NEEDLEWORK MATERIALS.

Zephyrs: Black and white, 9c. a lap, 18c. per ounce, full weight, \$1.44 for 16 laps, \$2.88 per pound, full weight. Colors, 10c. a lap, 20c. per ounce, \$3.00 per pound, full weight. Germantown wool, 12c. per ounce, \$1.85 per pound; all colors, same price.

Yarns: Cashmere, 25c. per hank, \$1.90 per pound, all colors. Spanish knitting, 25c. per hank, \$1.50 per pound. Common Stocking, 18c. per hank, \$1.40 per pound. Saxony, black and white, 9c. a lap, 18c. an ounce \$2.88 per pound, full weight; colors, 10c. a lap, 20c. an ounce, \$3.00 per pound, full weight.

Shetland Wool, 11c. a lap, \$1.50 per pound of 12 ounces; colors, 12c. a lap, \$1.75 per pound. Shetland Floss, 11c. an ounce, \$1.75 per pound, all colors, 12 oz. to the pound.

Heminway Silks, 40c. a ball. Embroidery, 2c. a skein, 87½c. per ounce. Floss, 5c. a skein 90c. an ounce. Shaded silk, 3c. per skein. Purse twist, 40c. a spool.

Embroidery Silk, on spools, ⅛ ounce, 12c., ¼ ounce, 20c., ½ ounce, 40c. and 1 ounce, 80c. Embroidery Chenille, 5c. a skein, 50c. per dozen.

Arrasene Silk, 7c. per skein, 75c. per dozen.

Worsted, 5c. per skein, 50c. per dozen.

Silk-Finished Linen Floss, 5c. per skein, 50c. per dozen.

Crewel Silk, 5c. per skein.

Tinsel, 4c. per yard, 25c. per ball.

Tinsel, Horse-Chestnuts and Acorns, used for applique, 20c. each.

Silk flowers and figures for applique, from 6c. to \$3.50 each.

JAVA CANVAS.—White Cotton, 18 inches wide, at 18c. per yard; 23 inches, at 40c., 27 inches at 45c., and 36 inches, at 60c. Linen, 18 inches wide, at 50c. per yard. Colored Linen, 18 inches wide, at 50c. per yard. Colored cotton, 18 inches wide, at 25c. per yard. Red and blue, 18 inches wide, at 50c. per yard. All wool, 18 inches wide, at 75c. per yard.

HONEYCOMB CANVAS.—White, 18 inches wide, at 40c. per yard, 23 inches at 45c., 27 inches at 50c. Colored, 18 inches wide, at 30c. per yard.

AIDA CANVAS.—White, 18 inches wide, at 40c. per yard. Linen, 18 inches wide, at 40c. per yard, 23 inches at 65c., 36 inches at 85c. Panama, 18 inches wide, at 60c. per yard.

Burlap, 18 inches wide, at 25c. per yard, 27 inches at 32c. and 55c. Aida Burlap, 27 inches wide, at 75c. per yard.

Momie Cloth, 18 inches wide, 50c. per yard, 23 inches, 65c., 27 inches, 75c., 36 inches, \$1.00, and 54 inches, \$1.75.

Peru Cloth, 18 inches, 50c. per yard.

Satine, all colors, 50 inches wide, all wool, \$3.50 per yard; cotton, \$2.50 per yard.

Plush, 24 inches wide, \$3.25 per yard; plush band, 13 inches, \$1.75, 9 inches, \$1.45, 6 inches, \$1.15, 5 inches, 95c., 4 inches, 89c. Cut any width; prices according to width.

Cords, silk, from 3c. to 18c. per yard, chenille, from 10c. to 25c. per yard, heavy chenille, from 6c. to 30c. per yard.

Tassels, silk, from 10c. to 25c. per pair, silk sofa pillow, 75c. per pair, chenille, 9c. each; crewel 22c. per dozen, crescent, 45c. per dozen.

Cord and Tassel, for sofa pillow, \$2.50 per set.

Ornaments: Silk acorns, small size, 50c., large size, \$1.00 per dozen. Plush balls, small size, 35c., medium, 50c. large, \$1.00 per dozen; large double plush balls, \$1.50 per dozen; Thistles, \$1.25 per dozen.

Baskets: Work, 25c. to \$3.50; scrap, 25c. to \$5.00; wall, 50c. to \$2.00; shopping, 35c. to 85c.; hairpin, 8c. to 75c.; knitting, 37c. to 75c.; cap, 75c. to \$1.50; and lunch, 25c. to \$1.50; whisk-holders, 5c. to 35c.; bamboo frames, 90c. to \$1.25; paper-rack frames, \$2.00; whisk-holder and towel-rack combined, \$2.50.

Trimmed Baskets: Work, \$2.50 to \$10.00; scrap \$2.25 to \$18.00; shopping, \$1.00 to \$5.75, wall, \$1.25 to \$6.00; and hairpin, 75c. to \$2.75.

Tapestry: Screens, \$2.50 to \$10.00; sofa cushions, 90c. to \$12.00; slippers, 75c. to \$7.00; towel-racks, 75c. to \$5.00; pin cushions, \$25c. to \$2.50; brackets, \$1.00 to \$4.00.

We desire to call attention to our Art Needlework Department, which is most thoroughly equipped throughout. A large and varied assortment of embroidery designs is kept constantly on hand, from which selections can be made. Or, if something different is desired, we are prepared with the necessary skill and intelligence to produce just the design wanted. We are prepared to stamp designs for embroidery on all kinds of material. Also, to mark with indelible ink on linen or other white fabrics.



## GOSSAMER WATERPROOFS.



## GOSSAMER WATERPROOFS.

These goods are made expressly for us by the original Gossamer Waterproof Clothing Company.

The test of wear has already proved that these garments are the best in the market. They are thoroughly waterproof, and come neatly folded in oil-cloth envelopes.

A pocket of ordinary size will conveniently hold one of these envelopes.

A Gossamer Bag sent with a \$2.00 Waterproof. A pair of Gossamer sleeves sent with a \$3.00 Waterproof Circular.



No. 1.



No. 2.

No. 1.—Ladies' Gossamer Waterproof, circular style, with hood attached. Sizes, 50, 52, 54, 56, 58, and 60 in. Quality O, price, \$1.35. Quality KK, price, \$1.75. Quality HH, price, \$2.00. Quality GG, price, \$2.25. Quality FF, price, \$2.50. Quality EE, price, \$3.00. Quality DD, price, \$3.50. Quality CC, price, \$4.00. Quality BB, price, \$4.75. And Quality AA, price, \$5.00.  
No. 2.—Ladies' Gossamer Waterproof, Newport style, with cape, which forms the sleeves. Sizes, 50, 52, 54, 56, 58 and 60 in. Quality GG, price, \$2.50. Quality FF, price, \$3.00. Quality EE, price, \$3.50. Quality DD, price, \$4.00. Quality CC, price, \$4.50. Quality BB, price, \$5.75. And Quality AA, price, \$6.00.



No. 3.



No. 4.

No. 3.—Boys' Gossamer Waterproof, regular overcoat style, double-breasted, and double in back; has two pockets, and a square collar. Sizes (bust measurement), 24, 26, 28, 30, 32, and 34 in. Quality OO, price, \$2.00; OOO, \$2.25; FF, \$3.00.

No. 4.—Misses' Gossamer Waterproof Circular, with hood. Sizes, 34, 36, 38, 40, 42, 44, 46, and 48 in. Quality O, \$1.35; KK, \$1.60; HH, \$1.75.



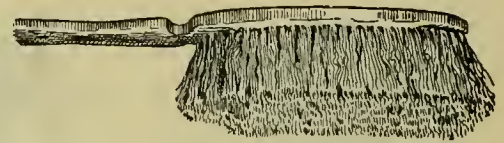
No. 5.



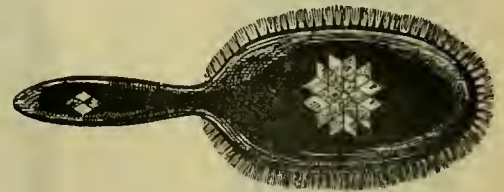
No. 6.

No. 5.—Ladies' Gossamer Waterproof, Ulster style, close-fitting. Sizes, 50, 52, 54, 56, 58, and 60 inches. Quality DD, price, \$5.00; AA, \$8.00.  
No. 6.—Men's Gossamer Waterproof, regular overcoat style, double-breasted, and double in back, with wrist and collar straps. Sizes (bust measurement), 36, 38, 40, 42, 44, 46, 48, and 50 inches. Quality OO, price, \$2.25; HH, \$3.00; DD, \$4.50.

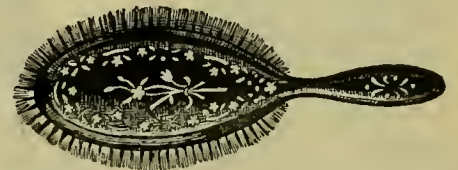
## BRUSHES.



No. 1.—Hand Dust Brush, of fine broom corn, with rosewood handle and back; price, 45c.



No. 2.—Hand Brush of finest Russia bristles, with ebonized handle, inlaid with star of mother-of-pearl; price, \$2.50.



No. 3.—Hair Brush, of finest white Russia bristles, with ebonized handle, inlaid with mother-of-pearl; price, \$2.75.



No. 4.—Hair Brush, of fine white Russia bristles, rosewood handle and back; price, \$1.00.



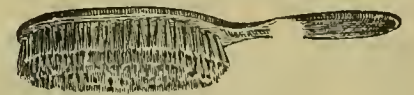
No. 5.—Hair Brush, of finest white Russia bristles, satinwood handle and back; the latter being screwed on; price, \$2.00.



No. 6.—Patent Wire Brush, with satinwood handle; price, 15c.



No. 7.—Patent Wire Hair Brush, with solid hard-rubber handle, ebonized on back; price, 50c.



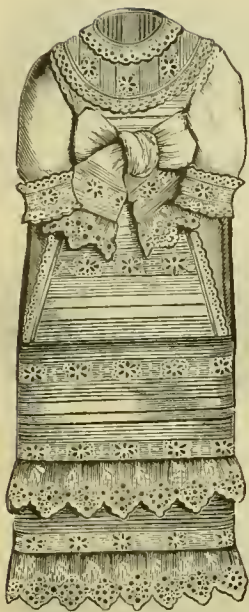
No. 8.—Hair Brush, with solid body and white Russia bristles; price, 85c.



No. 9.—Ladies' Clothes Brush, with soft bristles, and back of old-gold plush; price, 50c.



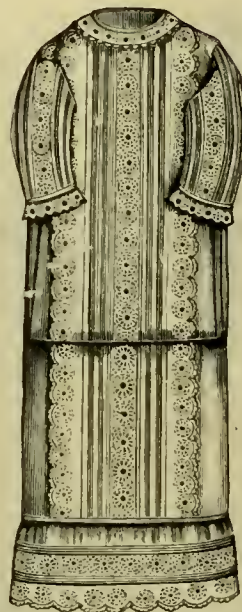
## INFANTS' WEAR.



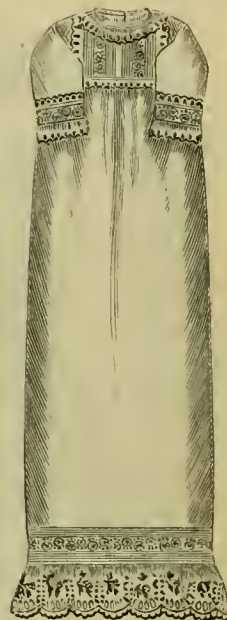
No. 1.—Infant's Long Robe, of fine nainsook; with circular yoke; trimmed down the front with fine insertion and tucks; with two ruffles of embroidery; price, \$8.00.



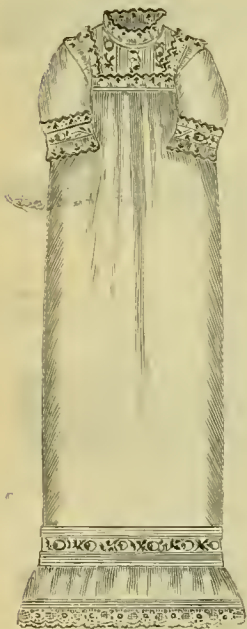
No. 2.—Infant's Long Dress, in Mother Hubbard style; with yoke of embroidery, and finished with tucks and embroidered ruffle; price, \$3.75.



No. 3.—Infant's Robe; trimmed down front with insertion and tucks; and finished with ruffle to match; price, \$3.50.



No. 4.—Infant's Long Slip, of cambric; trimmed with insertion and embroidered ruffle; price, \$2.50.

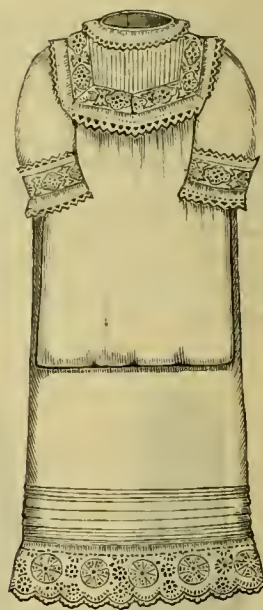


No. 5.—Infant's Long Dress, of fine nainsook, trimmed with fine embroidery; price, \$3.95.

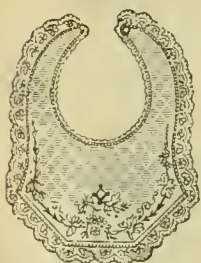


No. 6.—Infant's Long Cloak; made of merino, in white or drab; trimmed with quilted-satin hood; and finished with cord and tassel; price, \$4.75.

No. 7.—Infant's Short Mother Hubbard Dress; of merino or basket cloth; and finished with satin, in cream, light blue, garnet, and light brown; price, \$4.25.



No. 8.—Infant's Long Dress, of nainsook, with Irish point lace embroidery; price, \$3.25.



No. 9.—Infant's Bib; price, 65c.



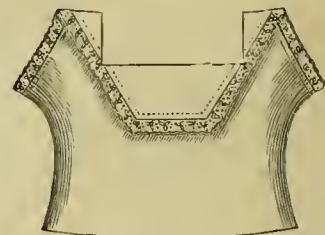
No. 10.—Infant's Bib; price, 20c.



No. 11.—Infant's Shirt, of Saxony wool, with low neck; price, 50c.



No. 12.—Infant's Shirt, of Saxony wool, with high neck; price, 62c.



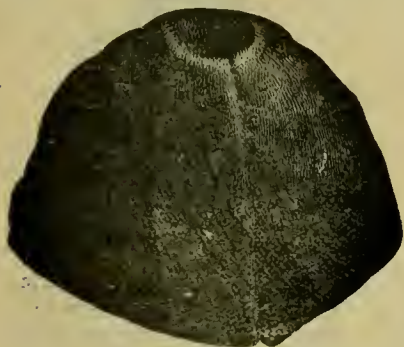
No. 13.—Infant's Linen Shirt; trimmed with embroidery; price, 55c.



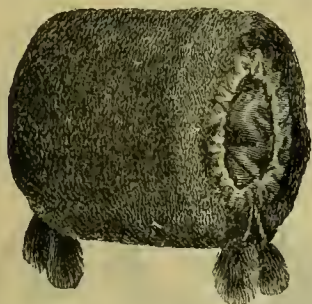
## FUR CAPES, MUFFS, AND HATS.



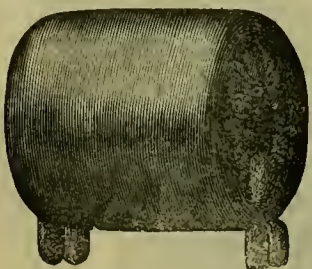
No. 1.—Shoulder-cape, black coney, Italian cloth lining; \$6.50. Russian Hare; \$7.00, 8.00, 9.00, 10.00, and \$12.



No. 2.—Shoulder-cape, natural beaver, with satin lining; price, \$18.00.



No. 3.—Muff, Alaska seal, lined with brown satin, seal and tassel ornaments; ladies' size, \$14.00 to \$20.00.



No. 4.—Muff, black lynx, lined with brown satin; ladies' size, \$6.00.



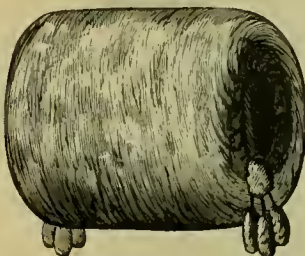
No. 5.—Muff, natural beaver, with brown satin lining and beaver ornaments; misses' size, \$10.00 and \$12.00.



No. 6.—Muff, genuine leopard, satin lining, seal ornaments; misses' \$7; ladies' size, \$10.



No. 7.—Muff, silver-pointed Russian Hare, lined with black satin; ladies' size, \$5.00.



No. 8.—Muff, genuine chinchilla lined with brown satin, seal ornaments; misses' size, \$8; ladies' size, \$10.



No. 9.—Collar, Russian Hare, silk lining, 5 in. deep at back; \$1.75; 8 in. \$2.12. Russian Hare, silver-pointed, 6 in. deep; \$2.75. Russian chinchilla, 6 in. deep; \$4.50. Imitation Seal; \$2.00 and \$3.00. Pointed Beaver, satin lining, \$4.50 and \$6.50.

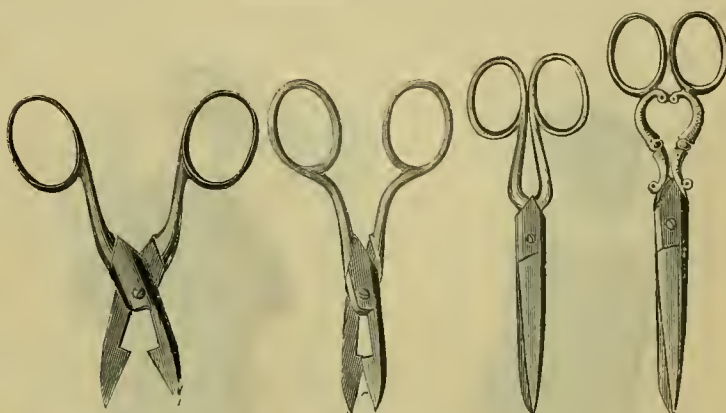


No. 10.—Langtry Seal Hat with seal bird, and ostrich feather in electric blue; \$21.50.



No. 11.—Seal Turban, with pheasant wing in red or peacock blue, with seal bird; \$9.50.

## SCISSORS.

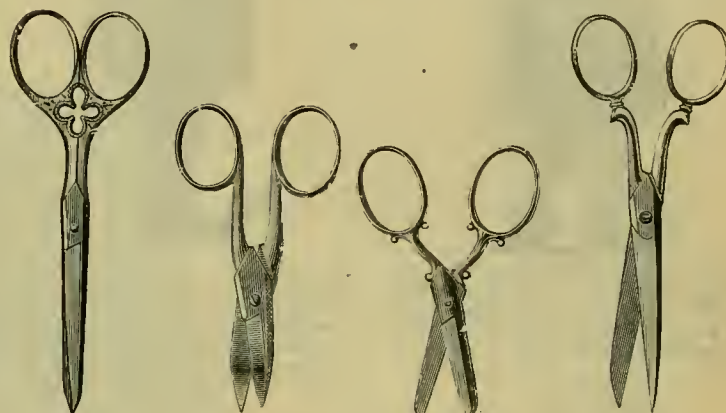


No. 1.

No. 2.

No. 3.

No. 4.



No. 5.

No. 6.

No. 7.

No. 8.



No. 9.

No. 10.

No. 11.

No. 12.

No. 1.—Scissors, Roberts' Razor brand, of fine steel, for button-holes; 4 in. long; price, 85c.

No. 2.—Scissors, Roberts' Razor brand, of fine steel, for button-holes; 4 in. long; price, \$1.25.

No. 3.—Scissors, Owl brand, of fine silver steel; 5 in. long; price, 60c.

No. 4.—Scissors, of fine silver steel, Owl brand; 6 in. long; price, 70c.

No. 5.—Scissors, Roberts' Razor brand, slim bodied; 4½ in. long; price, 90c.

No. 6.—Scissors, Owl brand, of silver steel; bent at the points, to rip-out with; 3½ in. long; price, \$1.00.

No. 7.—Scissors, Roberts' Razor brand, of fine steel, rounded at the points; 3¼ in. long; price, 80c.

No. 8.—Scissors, Roberts' Razor brand, of fine steel; 4½ in. long; price, 85c.

No. 9.—Scissors, of fine silver steel, riveted high up on the side, to remove quickly; 6 in. long; price, \$1.00.

No. 10.—Scissors, Owl brand, of silver steel; for button-holes; with set-screw by which any size button-hole may be cut; 5 in. long; price, \$1.05.

No. 11.—Scissors, of fine silver steel; heavy handles and strong blades; 7 in. long; price, \$1.50.

No. 12.—Scissors, of fine silver steel, Owl brand; 5 in. long; price, 45c.



## BOYS' CLOTHING.



No. 1.—The "Proteus," single-breasted kilt, plain style, in dark gray and green mixed goods; prices, \$3.95 to \$5.00.



No. 2.—The "Silver King," made double-breasted, with plush collar and cuffs, and side pockets, in all colors and sizes, from 2 to 7 years, prices, \$7.50 to \$10.00.



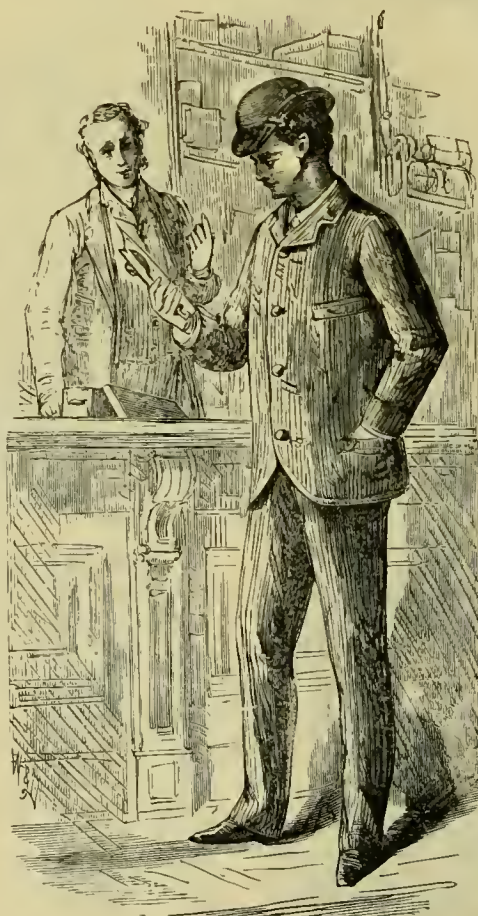
No. 3.—The "Fedora" two-piece suit, jacket pleated back and front, with yoke; in blue and green twilled cheviot and fancy mixtures; sizes, 2 to 5 years; prices, \$6.95 to \$9.00.



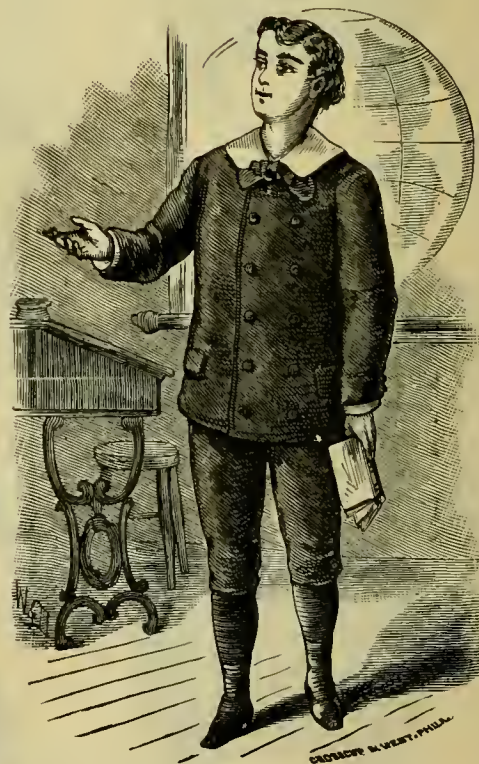
No. 4.—The "Alpine," single-breasted with open roll, made in very nobby mixtures and colorings; prices, \$7.50 to \$10.00; sizes, 9 to 13 years.



No. 5.—The "Lord Delaware" single-breasted sack overcoat, made of heavy goods, with velvet collar, in dark coatings, at \$9.50 to \$16.00; also in dark gray cassimere, very desirable, at \$9.85. Sizes, 12 to 17 years.



No. 6.—The "London," single-breasted straight cut sack suit, in fine mixed cassimere, \$10.00 to \$14.50; blue tricot without binding, \$12.75 to \$16.50; sizes, 12 to 18 years.



No. 7.—The "Athletic," sizes 5 to 9 years, double-breasted and closed at neck; sizes, 9 to 13 years; made with open roll. This style of suit is made in cassimere and cloths; prices, \$3.50 to \$10.00. This is a neat and serviceable suit, for both home and school wear.



## GENTLEMEN'S JEWELRY.

The goods illustrated below, are of the best gold-plate, or solid silver, and will in every instance give satisfaction in wear.



No. 1.—Gold-plated Compass Locket; price, \$1.00.



No. 2.—Gold-plated Scarf Pin, with jet setting; price, \$1.



No. 3.—Gold-plated Scarf Pin, with colored fancy work; price, \$1.00.



No. 4.—Scarf Pin, in silver, oxidized silver, or gold-plated; price, 50c.



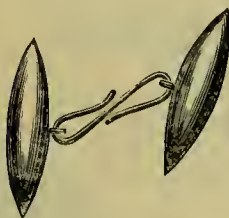
No. 5.—Etruscan gold-plated Scarf Pin; price, 50c.



No. 6.—Gold-plated movable Compass Locket; price, \$1.00.



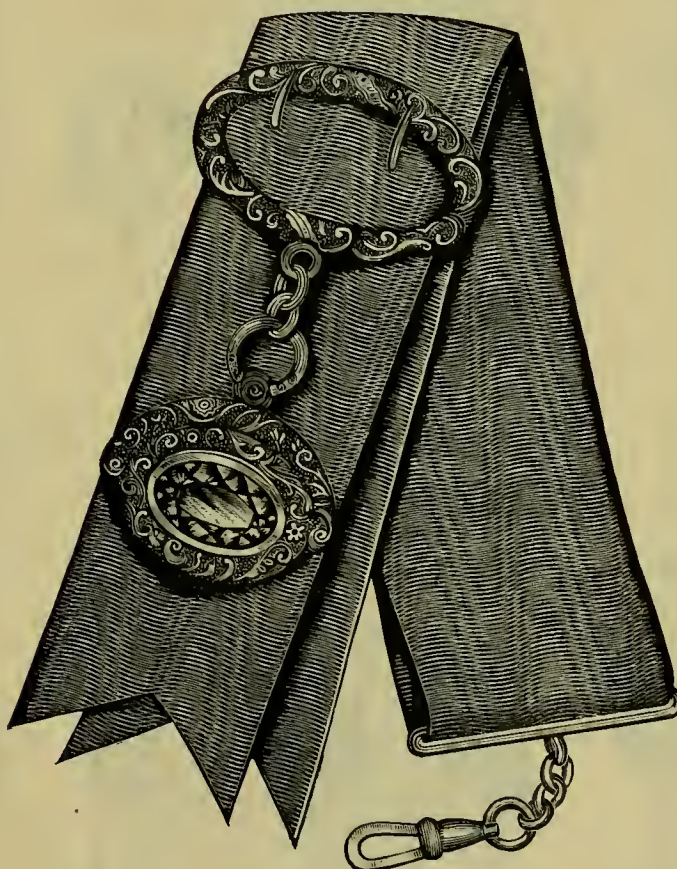
No. 7.—Gold-plated Link sleeve buttons; price, per pair, \$1.25.



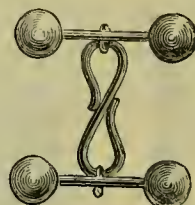
No. 8.—Solid Coin Silver link sleeve buttons; price, per pair, \$1.50.



No. 9.—Solid Coin Silver link sleeve buttons; price, per pair, \$1.25.



No. 11.—Black Silk Fob Chain, with gold-plated trimmings; price, \$1.00. This style is at present very fashionable.



No. 12.—Link Sleeve Buttons, with gold-plated and silver balls; price, 75c. per pair.



No. 13.—Gold-plated link sleeve buttons; with setting in centre; price, \$1.25 per pair.



No. 14.—Hammered Gold-plated link sleeve buttons; price, \$1.00 per pair.



No. 10.—Gold-plated Locket, with real onyx setting, on each side; price, \$1.00.



No. 15.—Gold-plated Scarf Pin, with rhinestone setting; price, \$1.00.



No. 16.—Scarf Pin, of twisted gold-plate and silver; price, 50c.



No. 17.—Etruscan gold-plated Scarf Pin; price, 50c.



No. 18.—Gold-plated Scarf Pin, anchor design; price, 50c.



No. 19.—Gold-plated swing Locket, with onyx setting, price, 75c.



## GENTLEMEN'S JEWELRY.



No. 20.



No. 21.



No. 22.



No. 23.



No. 24.



No. 25.



No. 26.



No. 27.



No. 28.



No. 29.



No. 30.



No. 31.



No. 32.



No. 33.



No. 34.



No. 35.



No. 36.



No. 37.



No. 38.



No. 39.



No. 40.



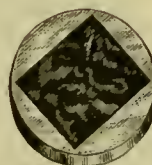
No. 41.



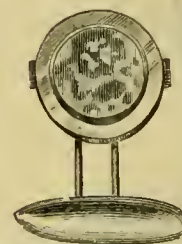
No. 42.



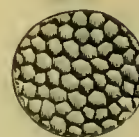
No. 43.



No. 44.



No. 45.



No. 46.



No. 47.



No. 48.



No. 49.



No. 50.



No. 51.



No. 52.



No. 53.



No. 54.



No. 55.

No. 20.—Gold or Silver-plated Scarf Pin, with Turquoise eyes; price, 75c.

No. 21.—Gold-plated Scarf Pin; 50c.

No. 22.—Gold-plated Scarf Pin, with fine color work; price, \$1.00.

No. 23.—Gold-plated Scarf Pin; price, 50c.

No. 24.—Gold-plated Scarf Pin, with Rhinestone or Ruby setting; price, \$1.25.

No. 25.—Solid Silver or gold-plated Scarf Pin; price, 50c.

No. 26.—Gold-plated Scarf Pin; price, \$1.00.

No. 27.—Gold-plated Scarf Pin, with Pearl Crescents; price, 50c.

No. 28.—Plated Scarf Ring, with small pearl in centre; price, 50c.

No. 29.—Scarf Ring, with twisted gold links; price, 75c.

No. 30.—Plain Gold Scarf Ring, with Rhinestone setting; price, \$1.00.

No. 31.—Beaten and plated Gold Scarf Ring; price, 75c.

No. 32.—Gold-plated Scarf Ring; price, 75c.

No. 33.—Etruscan Gold oblong Scarf Pin; price, 50c.

No. 34.—Black Onyx Scarf Pin, with cuttings of various designs; price, \$1.00.

No. 35.—Gold-plated and Jet Scarf Pins; price, 50c.

No. 36.—Gold-plated Scarf Pin, with Rhinestone eyes; price, \$1.00.

No. 37.—Scarf Pin, fancy colored fly; price, \$1.

No. 38.—Gold-plated Scarf Pin; price, 50c.

No. 39.—Scarf Pin, of oxidized coin silver, with gold reins; price, \$1.50.

No. 40.—Scarf Pin, in fine colored work; price, \$1.00.

No. 41.—Lever Sleeve Buttons, with 20 kinds of stone settings; price, 50c. per pair.

No. 42.—Link Sleeve Buttons, with coin silver ball; price, \$1.25 per pair.

No. 43.—Lever Sleeve Buttons, with Onyx and Agate settings; price, \$1.00 per pair.

No. 44.—Lever Sleeve Buttons, in various style stone settings; price, 50c. per pair.

No. 45.—Link Sleeve Buttons, with Agate setting; price, \$1.00 per pair.

No. 46.—Lever Sleeve Buttons, of beaten gold, and silver; price, 75c. per pair.

No. 47.—Scarf Pin, in gold, silver, and fine colored work; price, \$1.00.

No. 48.—Scarf Pin, of twisted and plain gold knots; price, 75c.

No. 49.—Gold-plated Scarf Pin, holding Rhinestone setting; price, \$1.25.

No. 50.—Gold-plated Scarf Pin; price, 50c.

No. 51.—Scarf Pin, with Rhinestone eyes, all styles; prices, 75c. and \$1.00.

No. 52.—Gold-plated Scarf Pin; price, 50c.

No. 53.—Scarf Pin, of Jet with gilt nails; price, 75c.

No. 54.—Gold-plated Scarf Pin; prices, 50c. and 75c.

No. 55.—Scarf Pin, of Etruscan gold; price, 75c.



## MISSSES' AND CHILDREN'S COATS.

Our stock of Misses' and Children's Coats was all made abroad, expressly to our own order; and for excellence of fit, quality of material, and superiority of workmanship, it is unsurpassed in America. The prices are moderate. We can illustrate a few styles only; and personal inspection is necessary to properly appreciate the number of garments and variety of styles on exhibition.



No. 1.—Brown-mixed cloth, with collar and cuffs of brown astrakhan; prices, 4 years, \$6.00; 8 years, \$6.50; 10 years, \$7.00; 12 years, \$7.50; 14 years, \$8.00; and 16 years, \$8.50.



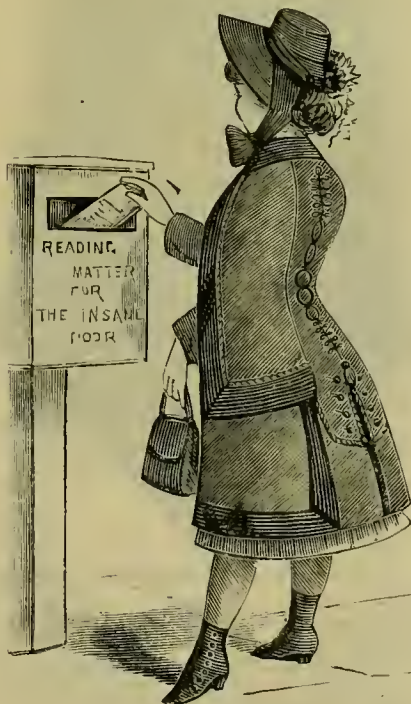
No. 2.—Brown-mixed cloth, Havelock, with fancy hood-shaped collar, pleated back, with insertions of brown velvet; fancy cord ornaments; prices, 4 years, \$10.50; 6 years, \$11.00; 8 years, \$11.50; 10 years, \$12.00; 12 years, \$12.50; 14 years, \$13.00; and 16 years, \$13.50.



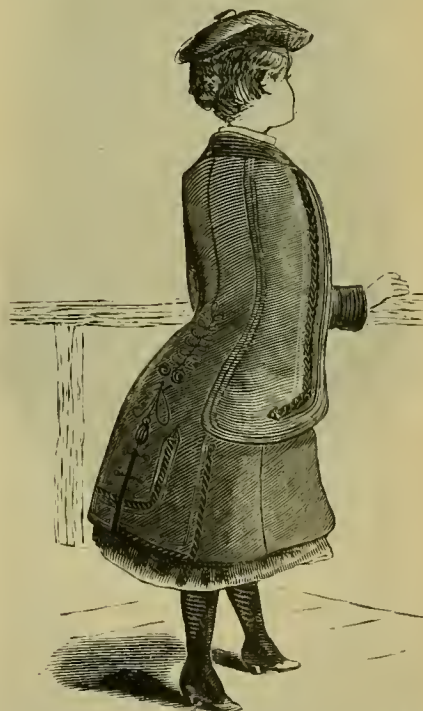
No. 3.—Twilled beaver cloth; in three colors, myrtle green, brown, and blue. Trimmed in astrakhan to match color of cloth; with ornament of passementerie at the back; prices, 8 years, \$13.00; 10 years, \$13.25; 12 years, \$14.50; 14 years, \$15.25; and 16 years, \$16.00.



No. 4.—Twilled beaver cloth, Havelock; comes in three colors, brown, blue, and myrtle green. Ornamented with soutache braid and cord, with alternate tabs of velvet and cloth at the back; prices, 8 years, \$14.00; 10 years, \$14.75; 12 years, \$15.50; 14 years, \$16.25; and 16 years, \$17.00.



No. 5.—Plaid cloth, Havelock, tan and blue, with plush to match; handsome cordelier at the back; prices, 8 years, \$11.50; 10 years, \$12.00; 12 years, \$12.50; 14 years, \$13.00; and 16 years, \$13.50.



No. 6.—Illuminated cloth; Havelock, with heavy trimmings of plaid plush in two shades of brown, very stylish; prices, 4 years, \$11.00; 6 years, \$11.50; 8 years, \$12.00; 10 years, \$12.50; 12 years, \$13.00; 14 years, \$13.50; and 16 years, \$14.00.

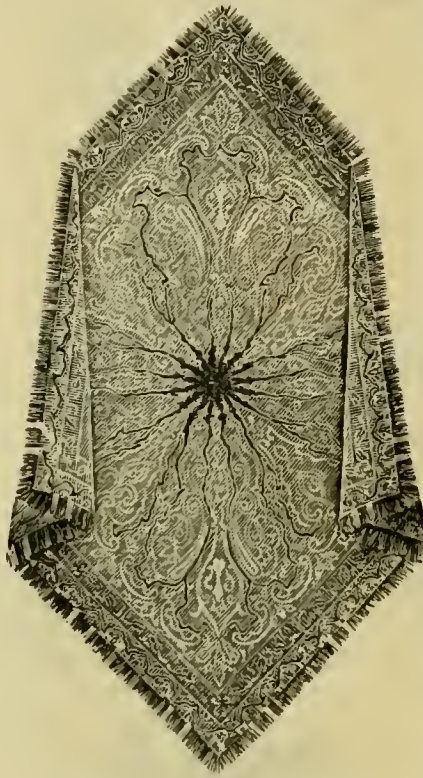


# LADIES' SHAWLS.

Several shawls, from which to make selection, will be forwarded by express, when satisfactory reference is sent us, or they can be forwarded C. O. D., with privilege of examination.



No. 1.—French Woven India Shawl, \$50.00.



No. 2.—French Woven India Shawl, \$60.00.



No. 3.—French Woven India Shawl, \$100.00.



No. 4.—French Woven India Shawl, \$90.00.



No. 5.—French Woven India Shawl, \$100.00.

Square Cashmere, full size, in cream, blue, cardinal, white, drab gray, red, stone, turquoise, rose, garnet, pink, etc.; prices, \$2.50, 3.00, 3.50, 3.75, 4.00, 4.25, 4.50, 4.75, 5.00, 5.50, and \$6.00.  
Square Chudda, full size, in cream, rose, cardinal, blue, turquoise, and pink; prices, \$4.50, 5.00, 5.50, 6.00, 10.00, and \$11.00.  
Real Double Chudda, in cardinal, cream, and blue; prices, \$18.00, 22.00, 35.00, 40.00, and upwards.

Silk Chenille Scarfs, in all the new shades; price, \$5.50.  
Black Llama Lace Points; prices, \$10.00, 11.00, 12.00, 13.00, 14.00, 15.00, 16.00, 18.00, 20.00, 23.00, and \$25.00.  
White Llama Lace Points; prices, \$23.00, 28.00, 35.00, and \$40.00.  
Berlin Wool Shawls, full size, square; prices, \$2.65, 3.00, 3.25, 3.50, 3.75, 4.25, 4.50, 5.00, and \$5.25.

Single Scotch Shawls, in all the latest Clan Plaids, such as McLean, McLaren, 42d, Ferguson, Malcolm, Argyle, McLeod, Gordon, Hammond, Murray, Campbell, Dundas, Forbes, Victoria, McDonald, Stuart, Black Stuart, Rob Roy, Shepherd, Leslie, Sutherland, Gunn, McKay, etc.

Plain Gray and gray with borders, black and white plaid, gray plaid, plain black, and black centre with borders; price, \$5.00 each.

French Single, extra heavy corded twill, in plain plaid and fancy colors, full size; price, \$7.00.

A full line of domestic single shawls, all wool, 72x72; prices, \$2.25, 2.50, 2.75, \$3.50, in plain, plaid, and all shades.

Single Blanket, white ground, with black bars, from ½ inch to 3 inches square, also, black ground white line; 72x72, prices, \$2.00, 3.50, and \$4.00.

Silk Shawls, in pin checks; prices, \$10 and \$13.

Oriental Silk and Wool; prices, \$9.00, 9.50, 10.00, and \$11.00.

Children's Scotch Shawls, in plaids; price, \$2.00.

Shoulder Shawls, 35x35; prices, 85c. and 95c.; 40x40, price, \$1.55; 47x47, price, \$1.75; 54x54, price, \$2.25.

Fancy with borders; prices, \$1.15, 1.25, and \$1.50.

Fancy, Cashmere, French Square, silk and wool shawls, heavy; prices, \$6, 6.50, 7.00, and \$7.50.

Black Grenadine; prices, \$5.50, 6, 7.00, and \$8.00.

Black Silk Grenadine; price, \$6.50.

White Grenadine; price, \$1.50.

Hernani hemmed; prices, \$7.00, 7.75, 8.00, 8.50, and \$9.00.

Shetland and Zephyr Shawls, all colors; prices, 40c., 75c., 85c., \$1.00, 1.25, 1.50, 1.75, 2.00, 2.25, 2.50, 2.75, 2.87, 3.00, 3.15, 3.25, 3.50, 3.75, 4.25, 4.50, 5.00, 5.50, \$6.50 and upwards.

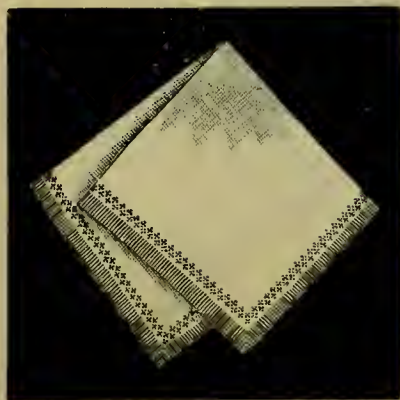
Heavy Seaside Wrap Shawls, with fringes of all colors; prices, \$2.75, 3.25, 3.75, 5.50, and \$7.50.

Long Black Merino Thibet Shawls, size, 72x144; prices, \$5.50, 6.00, 6.50, 7.00, 7.50, 8.50, 9.00, 9.50, 10.00, 11.00, 11.75, 12.50, 13.25, 14.00, 15.00, 16.00, 17.00, 18.00, 19.00, and \$20.00.

Long Black Cashmere Thibet, size, 72x144; prices, \$6.00, 6.25, 6.75, 7.25, 7.75, 8.25, 8.75, and \$9.25.



## LADIES' HANDKERCHIEFS.



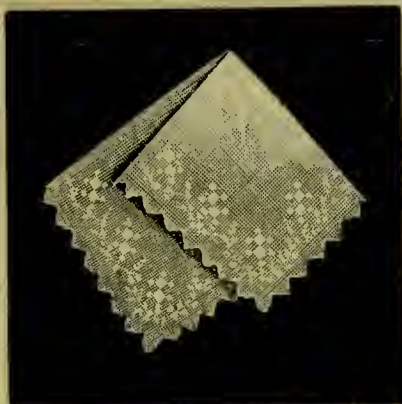
No. 1.—Large Silk Handkerchief, with colored border; price, 45c.



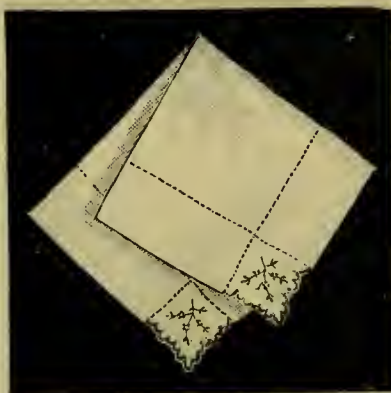
No. 2.—Linen Handkerchief, with hemstitched colored border; price, 12½c.



No. 3.—Linen Handkerchief, with hemstitched colored border; price, 25c.



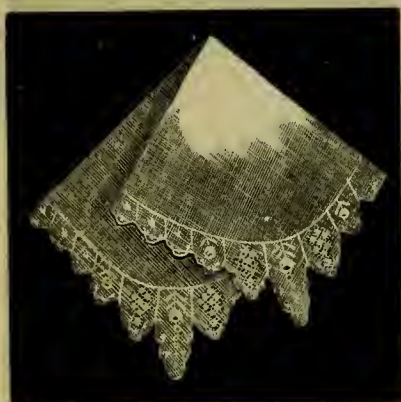
No. 4.—Sheer Linen Handkerchief, with scalloped edge, and white raised embroidery; price, \$3.00.



No. 5.—Linen Handkerchief, with hemstitched border, colored embroidery in corners; price, 25c.



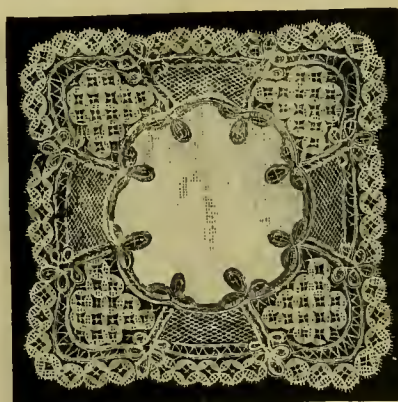
No. 6.—Linen Handkerchief, with hemstitched colored border; price, 12½c.



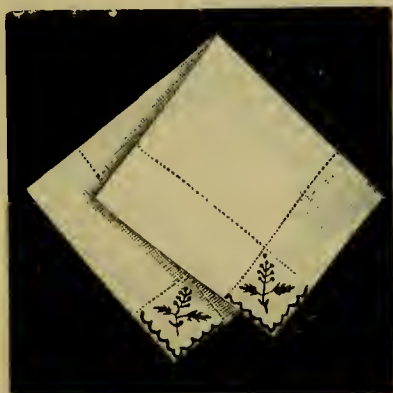
No. 7.—Sheer Linen Handkerchief, with scalloped border in white embroidery; price, 75c.



No. 8.—Sheer Linen Handkerchief, with hemstitched colored border; price, 50c.



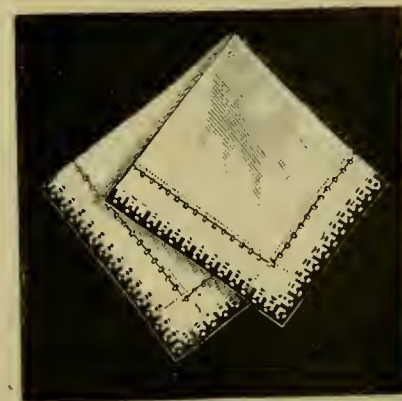
No. 9.—Irish Point Lace Handkerchief, with sheer linen centre; price, \$6.00.



No. 10.—Linen Handkerchief, with scalloped corners embroidered in white; price, 25c.



No. 11.—Linen Handkerchief, with hemstitched border in two colors; price, 25c.



No. 12.—Linen Handkerchief, with hemstitched border in two colors; price, 25c.



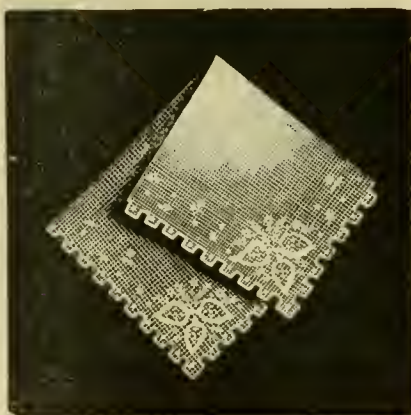
## LADIES' HANDKERCHIEFS.



No. 13.—Linen Handkerchief, hemstitched, with two pleats; price, 50c.



No. 16.—Sheer Linen hemstitched Handkerchief, with any initial embroidered in white; price, 37½c.



No. 19.—Sheer Linen Handkerchief, with white embroidered edge, border, and corners; price, \$1.25.



No. 22.—Vermicelli Lace Handkerchief, with white embroidered border; price, \$1.50.



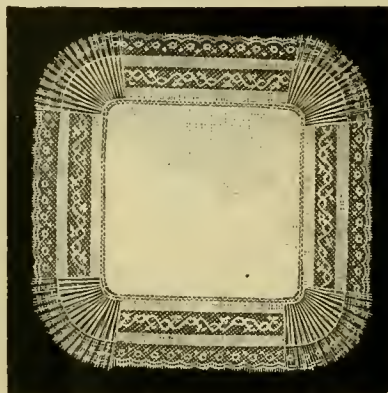
No. 14.—Linen Handkerchief, hemstitched, with colored border; price, 12½c.



No. 17.—Sheer Linen Handkerchief, with hemstitched colored border, and raised work in corners; price, 65c.



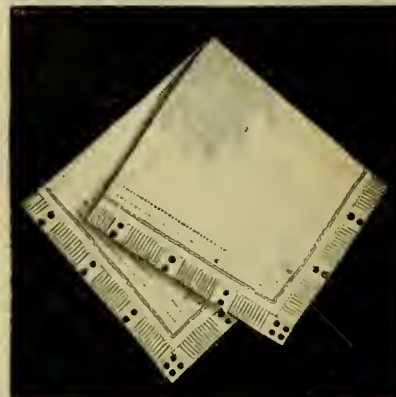
No. 20.—Vermicelli Lace Handkerchief, with white embroidered point and sheer linen centre; price, \$1.50.



No. 23.—Mechlin Lace Handkerchief, with two bands of linen, pleated corners, and centre of sheer linen; price, \$1.50.



No. 15.—Sheer Linen hemstitched Handkerchief, with border in two colors; price, 50c.



No. 18.—Sheer Linen Handkerchief, with colored hemstitched and pleated border; price, 40c.



No. 21.—Sheer Linen Handkerchief, with edge, border, and corners embroidered in eight colors; price, \$2.50.



No. 24.—Russian Point Lace Handkerchief, with sheer linen centre; price, \$8.00.



## LADIES' HANDKERCHIEFS.



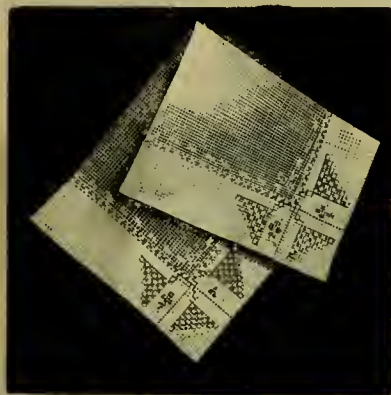
No. 25.—Sheer Linen Handkerchief, with white open-work embroidery; price, \$2.50.



No. 26.—Sheer Linen Handkerchief, with lace border and band, and pleated corners; price, 75c.



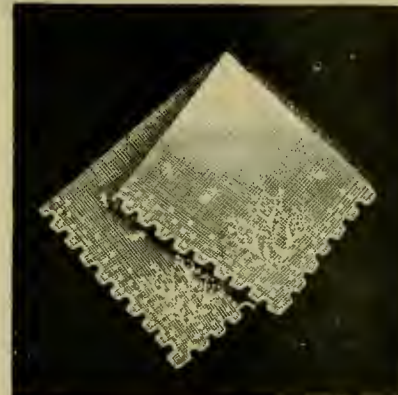
No. 27.—Real Point Lace Handkerchief, with sheer linen centre; price, \$9.00.



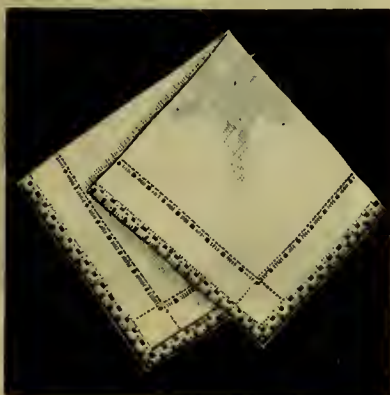
No. 28.—Sheer Linen Handkerchief, hemstitched, with raised and open-work embroidery; price, \$5.75.



No. 29.—Linen Handkerchief, hemstitched, with border in two colors; price, 25c.



No. 30.—Sheer Linen Handkerchief, embroidered scalloped edge, corners, and border; price, \$1.25.



No. 31.—Linen Handkerchief, hemstitched, with border in two colors; price, 25c.



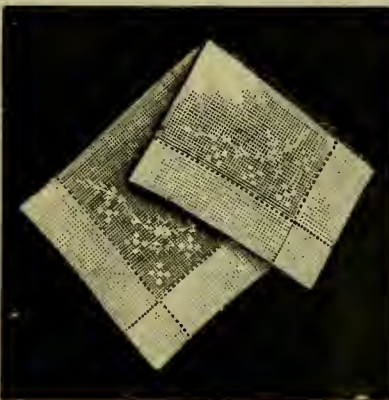
No. 32.—Fine Linen Handkerchief, hemstitched, with three rows of tucks; price, 25c.



No. 33.—Fine Linen hemstitched Handkerchief with colored border; price, 50c.



No. 34.—Fine Linen Handkerchief, hemstitched with colored border and two rows of raised-work; price, 60c.



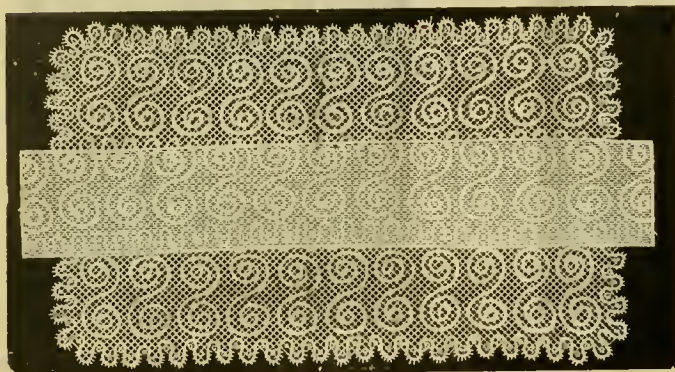
No. 35.—Sheer Linen Handkerchief, hemstitched, with white embroidered border, and raised-work in corners; price, \$1.50.



No. 36.—Linen Handkerchief, wide hem, with colored border; price, 12½c.



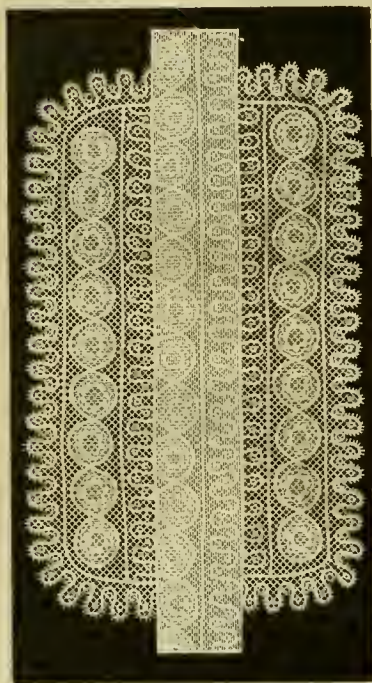
## LACE GOODS.



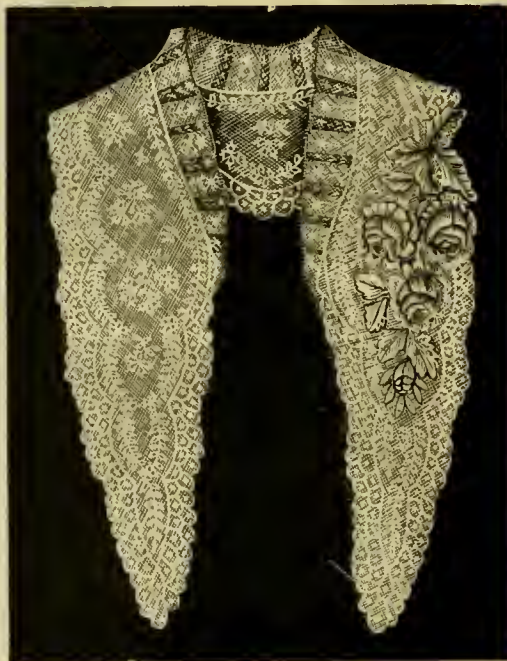
No. 1.—Collar and Cuffs, of feather braid for trimming dress; price, \$2.25 per set.



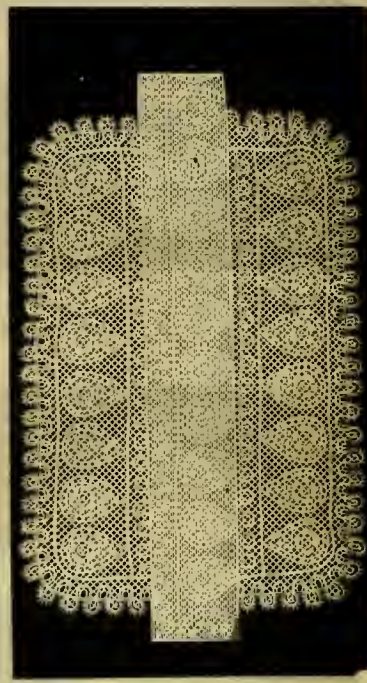
No. 2.—Collar and Cuffs, of feather-edge braid and embroidery; price, \$2.50 per set.



No. 3.—Collar and Cuffs of feather-edge braid and embroidery; price, \$2.50 per set.



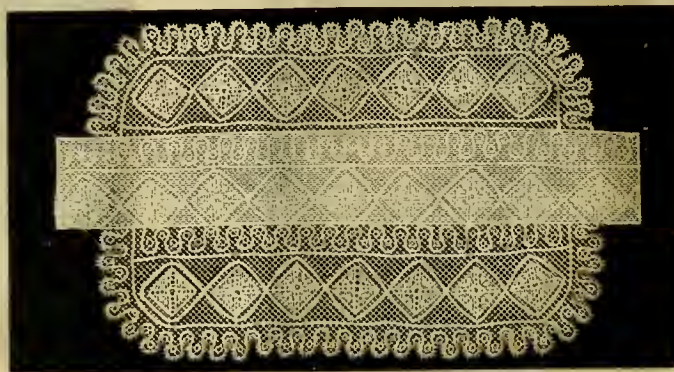
No. 4.—Collarette of Pompa pour lace, with bouquet of lace applique roses and leaves; price, \$6.00.



No. 5.—Collar and Cuffs, of feather-edge braid and embroidery; price, \$2.25 per set.



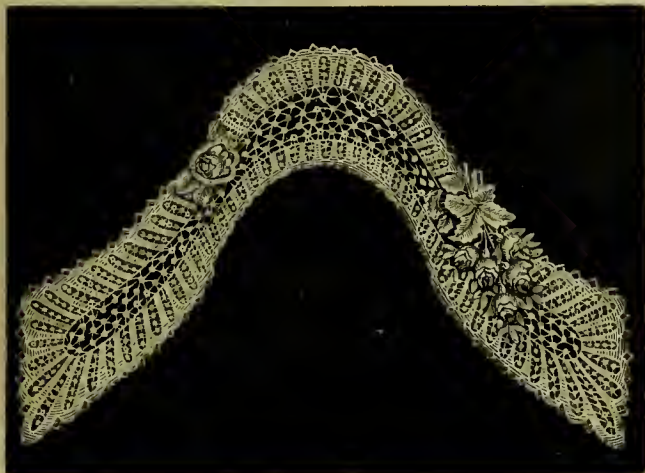
No. 6.—Collar and Cuffs, of feather-edge braid and embroidery; price, \$2.25 per set.



No. 7.—Collar and Cuffs, of feather-edge braid and embroidery; price, \$2.50 per set.



## LACE GOODS.



No. 8.—Ladies' Collarette, of Pompadour lace, with bouquet of lace applique roses; price, \$4.50.



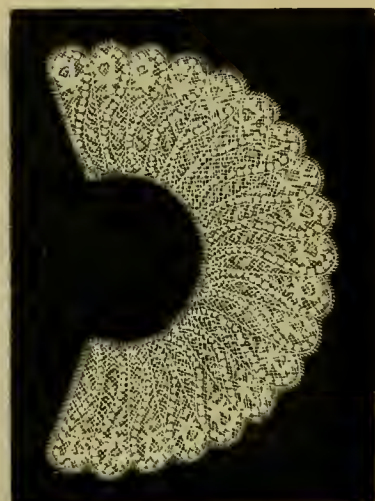
No. 9.—Ladies' Collarette, of Pompadour lace, with bouquet of lace applique roses; price, \$3.75.



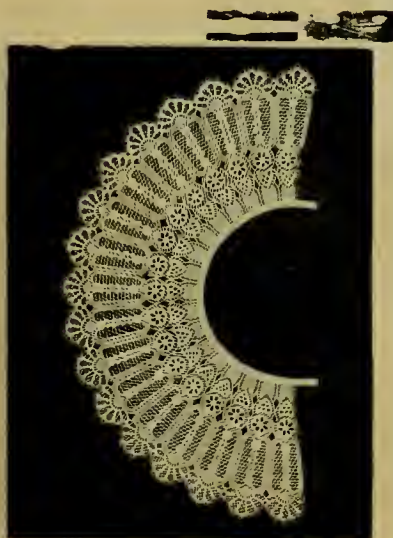
No. 10.—Ladies' Collar, of silk embroidery on silk net; price, \$1.35. Ecu in color.



No. 11.—Nottingham lace tidy, size, 22 x 33 inches, ecru in color; price, 55c.



No. 12.—Ladies' Collar, of embroidered net, white in color; price, \$1.00.



No. 13.—Ladies' Collar, of white Hamburg embroidery; price, 85c.



No. 14.—Tidy, of fine Brussel point lace, on net, size, 32 inches square; price, \$4.50.



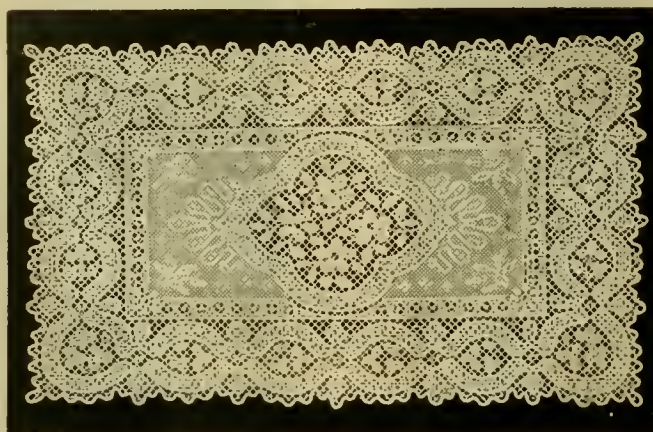
No. 15.—Ladies' Collar; of ecru silk embroidery on silk net; price, \$1.75.



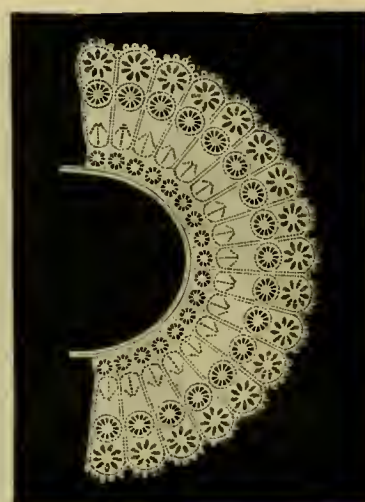
## LACE GOODS.



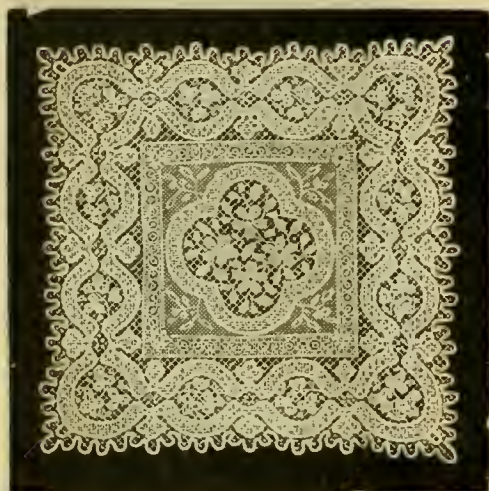
No. 28.—Ladies' Collar of Hamburg embroidery; price, 75c.



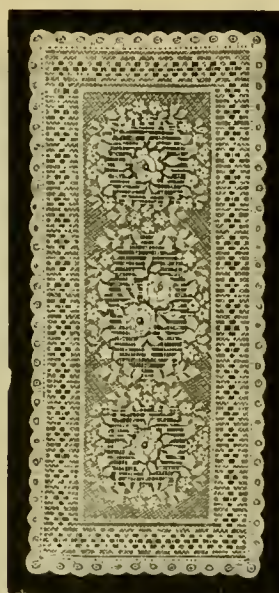
No. 29.—Splasher, of soutache lace, size, 41 x 21 inches; price, \$1.38; size 35 x 19 inches; price, \$1.00.



No. 30.—Ladies' Collar of Hamburg embroidery; price, 90c.



No. 31.—Pillow Sham, of soutache lace, size, 34 inches square; price, \$3.25 per pair.



No. 32.—Splasher of Nottingham lace; size, 24 x 58 inches; price, 60c.



No. 33.—Pillow Sham, of Nottingham lace, size, 34 inches square; price, \$1.75.



No. 34.—Ladies' Collar, of Egyptian lace; price, \$1.00.



No. 35.—Ladies' Collarette, of Mauresque lace; price, \$2.00.



No. 36.—Ladies' Collar, of Egyptian lace; price, \$1.35.



## LACE GOODS.



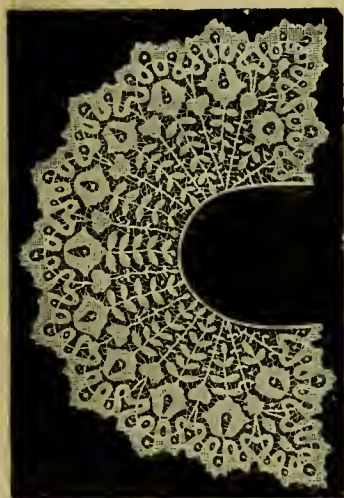
No. 38.—Ladies' Collar of silk embroidery on silk net; price, \$1.35.



No. 39.—Ladies' Fichu, of Pompadour lace; price, \$6.00.



No. 40.—Ladies' Collar, of Hamburg embroidery; price, 85c.



No. 41.—Ladies' Collar, of Irish Point lace; price, \$1.50.

We have a superb assortment of Fichus, in all shapes and of all kinds of laces, and which are especially adapted for Christmas Gifts.

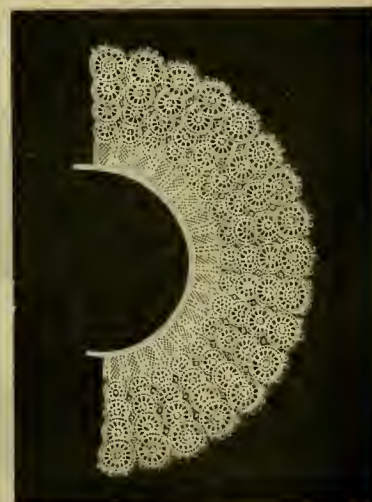


No. 43.—Ladies' Collar, of Egyptian lace; price, \$1.25.

No. 44.—Ladies' Collarette, of Pompadour lace, with bouquet of lace applique flowers and leaves; price, \$6.00.



No. 42.—Ladies' Collar, of Irish Point lace; price, \$2.25.



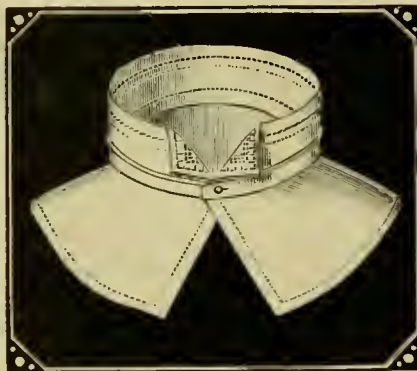
No. 45.—Ladies' Collar, of Hamburg embroidery; price, \$1.00.



## LADIES' LINEN COLLARS.



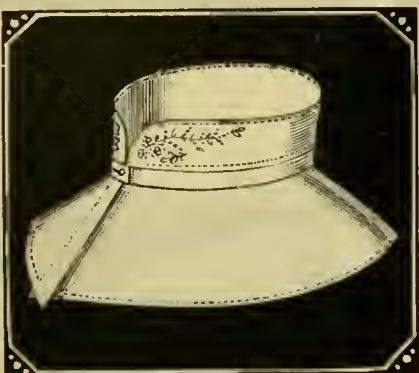
No. 1.—Ladies' Linen Choker Collar, hand-embroidered all around; sizes, 12 to 14 inches; price, 30c.



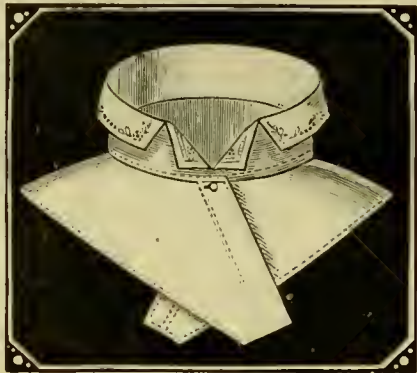
No. 2.—Ladies' Linen Piccadilly Collar, with hand-embroidered points; sizes, 12 to 14 inches; price, 30c.



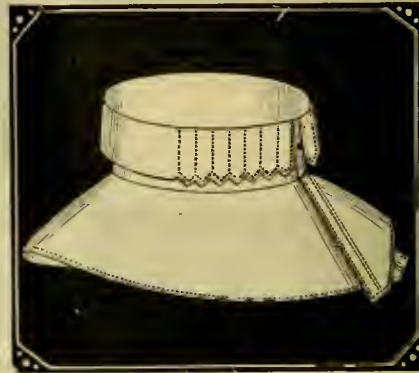
No. 3.—Ladies' Linen Turned-down Collar, with hand-embroidered corners; sizes, 12 to 14 inches; price, 40c.



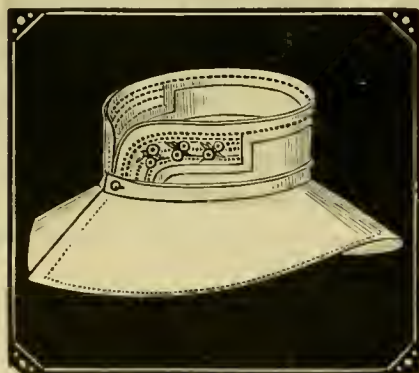
No. 4.—Ladies' Linen Choker Collar, hand-embroidered corners; sizes, 12 to 14 inches; price, 30c.



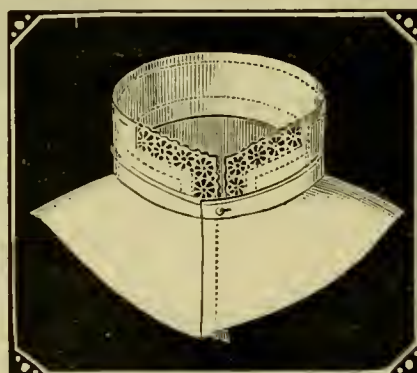
No. 5.—Ladies' Linen Piccadilly Collar, with hand-embroidered points; sizes, 12 to 14 inches; price, 50c.



No. 6.—Ladies' Linen Turned-down Collar, with herring-bone stitching; sizes, 12 to 14 inches; price, 40c.



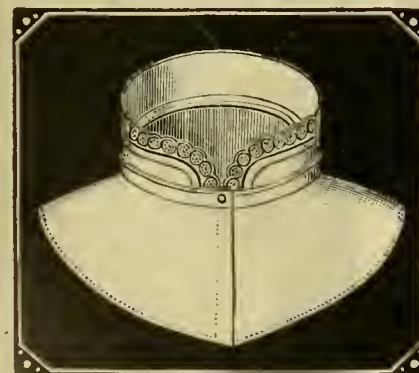
No. 7.—Ladies' Linen Choker Collar, with hand-embroidery and herring-bone stitching; sizes, 12 to 13½ inches; price, 40c.



No. 8.—Ladies' Linen Choker Collar, with hand-embroidered corners; sizes, 12 to 14 inches; price, 30c.



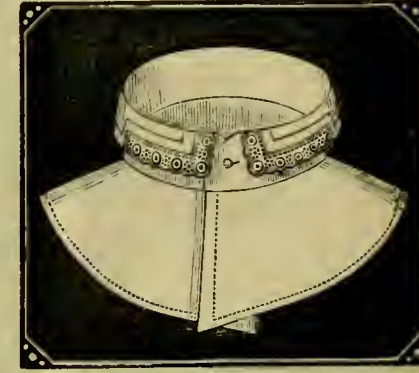
No. 9.—Ladies' Linen Turned-down Collar, with hand-embroidered corners; sizes, 12 to 14 inches; price, 40c.



No. 10.—Ladies' Linen Choker Collar, with hand-embroidered corners; sizes, 12 to 14 inches; price, 30c.



No. 11.—Ladies' Linen Turned-down Collar, with herring-bone stitching; sizes, 12 to 13½ inches; price, 50c.



No. 12.—Ladies' Linen Turned-down Collar, with embroidered corners; sizes, 12 to 14 inches; price, 30c.



## MEN'S FURNISHING GOODS.



No. 1.—Gentlemen's after-bathing Robe, of white Turkish toweling, bound with blue braid; price, \$3.75. These robes are used by gentlemen for wear before and after taking a bath. They are one of the latest European novelties, and are especially appropriate for Christmas presents.



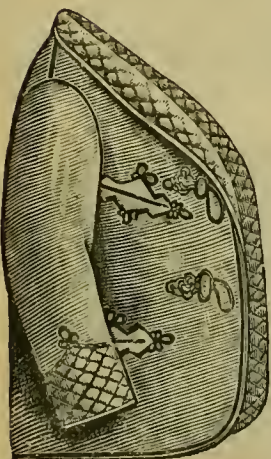
No. 2.—Gentlemen's after-bathing Robe, of white Turkish toweling, trimmed with bands of flannel, beautifully embroidered in silks, of different colors. Has a cord with tassels around waist and at neck, and comes put-up in a handsome box; price, \$14.1



No. 3.—Gentlemen's after-bathing Robe, of finest red and blue striped Turkish toweling, bound with wide red and white braid, and belted at waist with a red and white corded tassel. It is put-up in a handsome box; price, \$12.00.



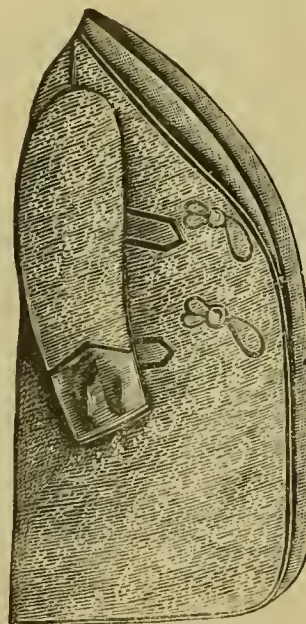
No. 4.—Gentlemen's after-bathing Robe, of finest white Turkish toweling, trimmed with embroidered bands of toweling red and blue in color, and belted at waist with cord and tassel of same colors. It is put-up in a handsome box; price, \$8.50.



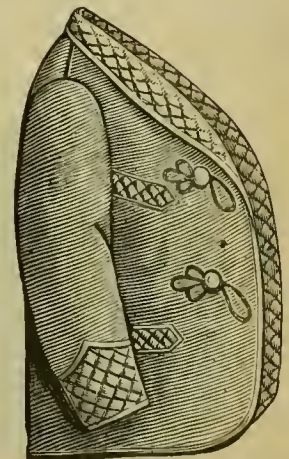
No. 5.—Gentleman's Smoking Jacket, of French Tricot; in blue, green, or garnet; silk or satin. Quilted lining and trimmings; price, \$18.00.



No. 6.—Gentleman's full length Wrapper, of French Tricot, in garnet, blue, or green, with quilted silk or satin facing, and trimmings; price, \$25.00.



No. 7.—Gentleman's full length Wrapper, of figured Rep and with colored facing; price, \$6.50.



No. 8.—Gentleman's Smoking Jacket, of Gilbert cloth, in blue, green, brown, garnet and gray, with silk or satin; price, \$12.00





No. 9.—Men's Smoking Jacket, of moire antique; trimmed with silk or satin; price, \$11.00.



No. 10.—Men's Smoking Jacket, of cloth, trimmed with cashmere; all colors. Sizes, 30 to 40 in.; price, \$9.00. Same, trimmed with silk or satin; prices, \$12.00 to \$13.00.



No. 11.—Men's Cardigan Jacket, of brown and black wool; prices, \$1.75, 2.00, 2.25, 2.50, 2.75, and \$3.00.



No. 12.—Men's Cardigan Jacket, of brown, black, green, and wine worsted; prices, \$3.00, 3.25, 3.50, 4.50, 5.00, and \$5.50.

### BICYCLE SHIRTS AND HOSE.



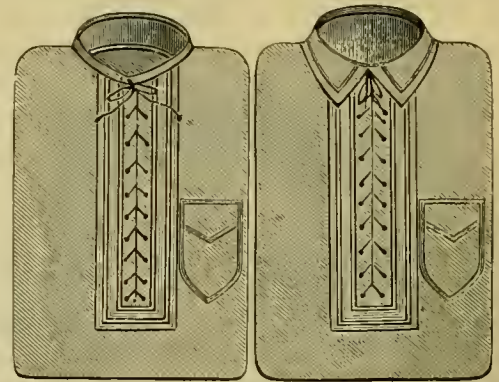
We constantly keep in stock a large assortment of Bicycle Hose and Shirts, of all kinds.



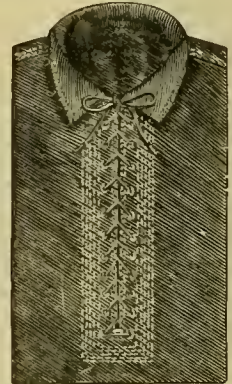
No. 14.—Men's English Bicycle Hose, in black, navy-blue, red, and bright blue; price, \$1.50 per pair.



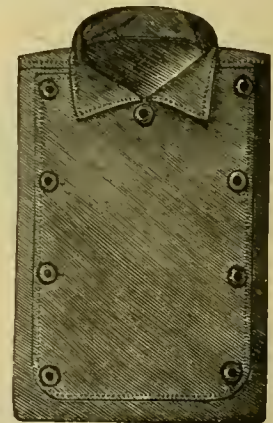
No. 15.—Bicycle Shirts, boys' and youths', single and double-breasted, laced; sizes, 12½ to 14; prices, \$1.75 to \$2.50. Fancy cloth, laced, white and all colors, at \$3.00.



No. 16.—Patent Electric Shirt, with reversible collar, can be worn with collar or not, as desired; price, \$2.50.



No. 17.—Men's Blue Bicycle Laced Shirts, at 2.50; fancy cloth, laced, at \$3.00. Boys' and youths', blue Bicycle laced shirts, all sizes, at \$1.75, 2.00, and \$2.25.



No. 18.—Men's Blue Shirts, single and double-breasted, all sizes; price, \$1.50 up to \$3.50. Boys' and youths' blue shirts, single and double-breasted, all sizes; price, \$1.50 to \$2.00.



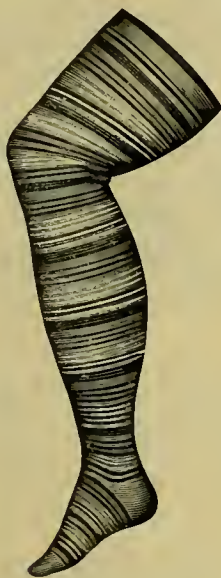
No. 19.—Men's Blue Flannel Shirts, \$1.75, 2.25 and \$3.50. Boys' blue flannel shirts, at \$1.50 and \$2.00. Men's colored flannel tourist shirts, with and without collars, at \$2.75.



## HOSIERY AND UNDERWEAR.



No. 1.



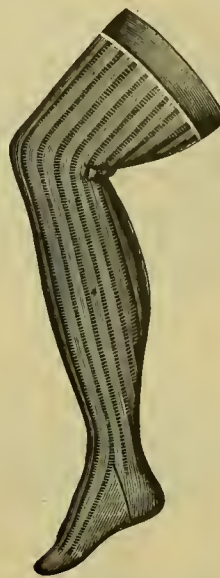
No. 2.



No. 3.



No. 4.



No. 5.



No. 6.

- No. 1.—Ladies' English Lisle-thread Hose; in gold, green, and cardinal; blue, black, and gold; cardinal, white, and black; price, \$2.50.  
 No. 2.—Ladies' German Cotton Hose; in fancy stripes; the colors, cardinal, garnet, tan, gray, and blue; price, 50c.  
 No. 3.—Ladies' English Lisle-thread Hose; with fancy vertical stripes on solid ground; in navy, cardinal, garnet, green, black, and plum; price, \$2.50.

- No. 4.—Ladies' Lisle-thread Hose; with vertical stripes, in all desirable combinations; price, \$1.50.  
 No. 5.—Ladies' Lisle-thread, Richelieu-ribbed, solid-color Hose; in pink, sky, cardinal, navy, garnet, bronze, and marigold; price, \$1.00.  
 No. 6.—Ladies' English black cotton Hose; embroidered with cardinal, gold, black, and white; price, 75c.

- No. 1 Ladies' Shoe usually takes 8-inch Hose.  
 Nos. 2 and 3 Ladies' Shoes usually take 8½-inch Hose.  
 No. 4 Ladies' Shoe usually takes 9-inch Hose.  
 No. 5 Ladies' Shoe usually takes 9½-inch Hose.  
 No. 6 Ladies' Shoe usually takes 10-inch Hose.  
 No. 5 Gentlemen's Shoe usually takes 9-inch Hose.  
 No. 6 Gentlemen's Shoe usually takes 9½-inch Hose.  
 Nos. 7 and 8 Gentlemen's Shoes usually take 10-inch Hose.  
 No. 9 Gentlemen's Shoe usually takes 10½-inch Hose.  
 No. 10 Gentlemen's Shoe usually takes 11-inch Hose.

- No. 1 Children's Shoe usually takes 4-inch Hose.  
 Nos. 2 and 3 Children's Shoes usually take 4½-inch Hose.  
 No. 4 Children's Shoe usually takes 5-inch Hose.  
 No. 5 Children's Shoe usually takes 5½-inch Hose.  
 Nos. 6 and 7 Children's Shoes usually take 6-inch Hose.  
 Nos. 8 and 9 Children's Shoes usually take 6½-inch Hose.  
 Nos. 10 and 11 Children's Shoes usually take 7-inch Hose.  
 Nos. 12 and 13 Children's Shoes usually take 7½-inch Hose.  
 No. 1 Misses' Shoe usually takes 8-inch Hose.  
 No. 2 Misses' Shoe usually takes 8½-inch Hose.

## LADIES' HOSIERY.

All full regular made.

*Unbleached Cotton, Short Length.*

- |                                   |                 |
|-----------------------------------|-----------------|
| No. 1.—Schopper's Iron Frame..... | 25c. per pair.  |
| No. 2.—Extra heavy.....           | 35c. per pair.  |
| No. 3.—Medium weight.....         | 37½c. per pair. |
| No. 4.—English, heavy.....        | 50c. per pair.  |

*Balbriggan.*

- |   |                 |
|---|-----------------|
| No. 5.—Extra heavy.....                       | 25c. per pair.  |
| No. 6.—Medium weight.....                     | 37½c. per pair. |
| No. 7.—Extra fine, silk embroidered.....      | 37½c. per pair. |
| No. 8.—Medium weight.....                     | 44c. per pair.  |
| No. 9.—English heavy weight.....              | 50c. per pair.  |
| No. 10.—French heavy weight.....              | 50c. per pair.  |
| No. 11.—French medium weight.....             | 50c. per pair.  |
| No. 12.—Brettle's English, medium weight..... | 75c. per pair.  |
| No. 13.—Morley's English, medium weight.....  | 75c. per pair.  |
| No. 14.—Morley's English, extra quality.....  | 90c. per pair.  |
| No. 15.—Morley's English, extra fine.....     | 1.10 per pair.  |
| No. 16.—Smythe's real Irish.....              | 1.25 per pair.  |
| No. 17.—Smythe's real Irish, extra fine.....  | 1.37½ per pair. |

*Unbleached, Extra Size.*

- |  |                 |
|--|-----------------|
| No. 18.—Medium weight.....             | 25c. per pair.  |
| No. 19.—Heavy weight.....              | 37½c. per pair. |
| No. 20.—Medium weight, extra fine..... | 50c. per pair.  |

*Unbleached Fleeced Hose.*

- |                                 |                 |
|---------------------------------|-----------------|
| No. 21.—Medium weight.....      | 25c. per pair.  |
| No. 22.—Extra heavy weight..... | 37½c. per pair. |
| No. 23.—Medium weight.....      | 35c. per pair.  |
| No. 24.—Extra heavy weight..... | 45c. per pair.  |
| No. 25.—English, extra.....     | 62½c. per pair. |

*Unbleached Fleeced Hose, Extra Size.*

- |                                 |                |
|---------------------------------|----------------|
| No. 26.—Medium weight.....      | 40c. per pair. |
| No. 27.—Extra heavy weight..... | 50c. per pair. |

*Plain Colors, Cotton Hose.*

- |   |                |
|---|----------------|
| No. 28.—Morley's English.....                   | 25c. per pair. |
| No. 29.—German, medium weight.....              | 40c. per pair. |
| No. 30.—German, medium weight, embroidered..... | 50c. per pair. |
| No. 31.—German, heavy weight.....               | 50c. per pair. |
| No. 32.—Morley's, heavy weight.....             | 65c. per pair. |

- |  |                |
|--|----------------|
| No. 33.—Morley's heavy weight, embroidered.....  | 85c. per pair. |
| No. 34.—English, medium weight, embroidered..... | 75c. per pair. |
| No. 35.—Morley's white soles.....                | 80c. per pair. |
| No. 36.—Morley's fine grade.....                 | 1.00 per pair. |
| No. 37.—Ward, Stuart & Sharp, fine grade.....    | 1.00 per pair. |
| No. 38.—English Ribbed Hose.....                 | 65c. per pair. |
| No. 39.—English Ribbed Hose.....                 | 1.50 per pair. |

*Plain Colors, Fleeced Cotton Hose.*

- |                                    |                |
|------------------------------------|----------------|
| No. 40.—German, medium weight..... | 40c. per pair. |
| No. 41.—German, heavy weight.....  | 50c. per pair. |
| No. 42.—German, heavy weight.....  | 65c. per pair. |

*Fancy Striped, Cotton Hose.*

- |   |                 |
|---|-----------------|
| No. 43.—German, Pin Stripes.....                  | 25c. per pair.  |
| No. 44.—German, Fancy Stripes.....                | 37½c. per pair. |
| No. 45.—German, Fancy Stripes.....                | 40c. per pair.  |
| No. 46.—German, Fancy Stripes, better grade.....  | 50c. per pair.  |
| No. 47.—English, Cluster Stripes.....             | 50c. per pair.  |
| No. 48.—English, Fancy Stripes, dark ground.....  | 50c. per pair.  |
| No. 49.—English, Fancy Stripes, better grade..... | 75c. per pair.  |
| No. 50.—English, Stripes, extra fine.....         | 1.00 per pair.  |

*Mourning Cotton Hose.*

- |   |                 |
|---|-----------------|
| No. 51.—English, Oxford mixed.....              | 37½c. per pair. |
| No. 52.—English, Oxford mixed, fine grade.....  | 50c. per pair.  |
| No. 53.—English, Oxford mixed, extra fine.....  | 65c. per pair.  |
| No. 54.—English, Oxford mixed, embroidered..... | 65c. per pair.  |
| No. 55.—German, Black and Gray Stripes.....     | 50c. per pair.  |
| No. 56.—English, Black and Gray Stripes.....    | 75c. per pair.  |
| No. 57.—English, extra heavy, plain Gray.....   | 62½c. per pair. |

*Extra Size, Cotton Hose.*

- |                                   |                |
|-----------------------------------|----------------|
| No. 58.—Pin Stripes.....          | 50c. per pair. |
| No. 59.—Solid Color.....          | 75c. per pair. |
| No. 60.—Solid Color, Fleeced..... | 60c. per pair. |

*Plain Color, Lisle Hose.*

- |  |                |
|--|----------------|
| No. 61.—Morley's Plain Black.....            | 50c. per pair. |
| No. 62.—Morley's Plain Black, finer.....     | 85c. per pair. |
| No. 63.—Morley's Plain White Sole.....       | 80c. per pair. |
| No. 64.—Morley's Plain White Sole.....       | 1.00 per pair. |
| No. 65.—Morley's Plain silk clocked.....     | 1.05 per pair. |
| No. 66.—Richelieu Ribbed, in all shades..... | 1.00 per pair. |



LADIES' HOSIERY (*Continued*).*Ladies' Silk Hose.*

No. 67.—English Black Spun-Silk Hose.....	1.50 per pair.
No. 68.—English Black Spun-Silk Hose, heavy.....	1.75 per pair.
No. 69.—English Colored Spun-Silk Hose.....	1.60 per pair.
No. 70.—English Colored Spun-Silk Hose, heavy.....	1.85 per pair.
No. 71.—English Colored Spun-Silk Hose, silk clocked	2.00 per pair.
No. 72.—Ribbed Black Spun-Silk Hose.....	2.50 per pair.
No. 73.—English Pure Silk Hose, in all colorings.....	3.00 per pair.
No. 74.—French Pure Silk Hose, in all colorings.....	3.75 per pair.
No. 75.—Brettles' Pure Silk, in Black.....	3.75 per pair.
No. 76.—Brettles' Pure Silk, in Black, heavy.....	5.00 per pair.

*Ladies' Wool and Cashmere Hose.*

No. 77.—White Ribbed Merino.....	25c. per pair.
----------------------------------	----------------

No. 78.—Colored Ribbed Merino.....	25c. per pair.
No. 79.—White Ribbed Merino.....	50c. per pair.
No. 80.—Colored Ribbed Merino.....	50c. per pair.
No. 81.—Colored Wool Hose.....	50c. per pair.
No. 82.—Colored Wool Hose, finer grade.....	65c. per pair.
No. 83.—Gray and Mode Merino Hose.....	62½c. per pair.
No. 84.—Gray and Mode Merino Hose.....	75c. per pair.
No. 85.—English Cashmere.....	75c. per pair.
No. 86.—English Cashmere, finer grade.....	1.00 per pair.
No. 87.—French Ribbed Cashmere.....	1.00 per pair.
No. 88.—French Cashmere, light weight.....	1.25 per pair.
No. 89.—English Cashmere, fancy stripes.....	1.50, 1.75, 2.00 per pair.
No. 90.—Extra wide Cashmere.....	1.50 per pair.

## CHILDREN'S HOSIERY.

*Silk Hose.*

	Sizes,	5	5½	6	6½	7	7½	8	8½
No. 1.—Children's English Black spun.....			1.45	1.50	1.55	1.60	1.65	1.70	1.75
No. 2.—Children's English Ribbed Black spun.....	2.00		2.15	2.30	2.45	2.65	2.85	3.05	3.25
No. 3.—Children's French Ribbed Black spun.....				2.00	2.20	2.40	2.60	2.80	3.00
No. 4.—Children's French, pure silk in colors.....				2.25	2.50	2.75	3.00	3.25	3.50

*Children's Solid Colored Hose, Cotton.*

	Sizes,	4½	5	5½	6	6½	7	7½	8	8½
No. 5.—Corduroy Ribbed.....					25	25	25	25	25	25
No. 6.—Corduroy Ribbed, finer.....			25	28	31	33	35	38	40	43
No. 7.—French Derby Ribbed.....			33	33	35	40	45	50	55	60
No. 8.—English Derby Ribbed.....					48	50	55	60	65	70
No. 9.—French Corduroy Ribbed.....			35	40	45	50	55	65	75	85
No. 10.—French Derby Ribbed, best grade.....			50	55	60	70	80	90	1.00	1.10
No. 11.—English Derby Ribbed, fine.....			90	95	1.00	1.05	1.10	1.15	1.20	1.25
No. 12.—English Derby Ribbed, extra.....			1.05	1.10	1.15	1.20	1.25	1.30	1.35	1.40
No. 13.—English Derby Ribbed, extra silk clocked.....			1.20	1.25	1.30	1.35	1.40	1.45	1.50	1.55
No. 14.—German, plain.....			28	30	33	35	38	40	43	45
No. 15.—English, plain.....	48		48	50	53	55	58	60	63	65
No. 16.—English, silk clocked.....			63	65	68	70	73	75	78	80
No. 17.—English, fancy silk clocked.....			85	88	90	93	95	98	1.00	1.05

*Wool and Cashmere Hose, Solid Colors.*

No. 18.—Ribbed Domestic.....				25	28	30	32	34	36	38
No. 19.—Ribbed Domestic, finer.....				50	50	50	50	50	50	50
No. 20.—French Ribbed Wool.....	40	40	45	50	55	60	65	70	80	
No. 21.—English Cashmere.....	50	53	55	58	60	63	65	70	75	
No. 22.—English Cashmere, finer.....	60	63	65	70	75	80	85	90	95	
No. 23.—French Ribbed Wool, fine.....	70	80	90	1.00	1.10	1.20	1.30	1.40	1.50	
No. 24.—English Double Knee, Ribbed.....		65	70	75	80	85	90	95	1.00	
No. 25.—English Double Knee, Ribbed.....			1.00	1.05	1.10	1.15	1.20	1.25	1.30	
No. 26.—English Double Knee, Plain.....			79	86	93	1.00	1.07	1.14		

## MISSSES' HOSIERY.

*Three-Quarter Hose, all Sizes.*

No. 27.—White Merino.....	35c. per pair.	No. 33.—French Cashmere, solid colors.....	50c. per pair.
No. 28.—White Merino, fine.....	50c. per pair.	No. 34.—English Striped Cashmere.....	50c. per pair.
No. 29.—White Cashmere.....	50c. per pair.	No. 35.—English solid color Cashmere, silk clocked....	75c. per pair.
No. 30.—Plain color, Ribbed Wool.....	25c. per pair.	No. 36.—White Merino, extra length.....	60c. per pair.
No. 31.—Striped, Ribbed Wool.....	25c. per pair.	No. 37.—English Cashmere, extra length.....	50c. per pair.
No. 32.—English Cashmere, solid colors.....	45c. per pair.		

## MEN'S HOSIERY.

*Men's Silk Half-Hose.*

No. 1.—Solid color, spun.....	1.50 per pair.
No. 2.—Striped, spun.....	1.75 per pair.
No. 3.—Fancy striped spun.....	2.00 per pair.
No. 4.—English vovi spun 9-thread.....	2.50 per pair.
No. 5.—English vovi spun 16-thread.....	2.75 per pair.
No. 6.—Fancy Striped, spun.....	2.50 per pair.
No. 7.—French solid color, pure silk.....	2.75 per pair.
No. 8.—English solid color, pure silk.....	3.25 per pair.
No. 9.—English solid color, pure silk, embroidered..	3.50 per pair.
No. 10.—French fancy striped silk, embroidered.....	3.50 per pair.
No. 11.—English pure black silk embroidered.....	4.00 per pair.
No. 12.—English Cluster Stripe, pure silk.....	4.50 per pair.

*Men's Fancy Cotton Hosiery.*

No. 13.—English striped.....	20c. per pair.
No. 14.—German solid color.....	20c. per pair.
No. 15.—English solid color.....	25c. per pair.
No. 16.—English solid color (Morley's).....	43c. per pair.
No. 17.—German striped.....	25c. per pair.
No. 18.—German striped, finer.....	37½c. per pair.
No. 19.—English striped.....	37½c. per pair.
No. 20.—English striped, finer.....	43c. per pair.
No. 21.—English cluster stripes.....	50c. per pair.
No. 22.—English solid color, silk clocked.....	37½c. per pair.
No. 23.—English solid color, silk clocked.....	60c. per pair.
No. 24.—English solid color, fine.....	60c. per pair.
No. 25.—English solid color, fine, silk clocked.....	85c. per pair.
No. 26.—English solid black and blue, fine.....	95c. per pair.
No. 27.—English solid black and blue, fine, silk clocked	1.15 per pair.

*Unbleached Cotton.*

No. 28.—English super stout.....	17c. per pair.
No. 29.—English super fine.....	20c. per pair.
No. 30.—English, heavy super stout.....	25c. per pair.
No. 31.—German, medium weight.....	25c. per pair.
No. 32.—German, heavy weight.....	25c. per pair.
No. 33.—French, extra heavy.....	37½c. per pair.
No. 34.—French, medium weight.....	37½c. per pair.
No. 35.—English medium weight.....	37½c. per pair.
No. 36.—English Balbriggan.....	50c. per pair.
No. 37.—English Balbriggan, finer.....	62½c. per pair.
No. 38.—English Balbriggan, extra.....	85c. per pair.
No. 39.—Smythe's Irish Balbriggan.....	87½c. per pair.

*Wool and Cashmere.*

No. 40.—Gray Ribbed wool shaker.....	25c. per pair.
No. 41.—Scarlet Ribbed wool shaker.....	25c. per pair.
No. 42.—Gray Merino.....	31c. per pair.
No. 43.—English Merino.....	37½c. per pair.
No. 44.—Blue and Gray wool shakers.....	37½c. per pair.
No. 45.—Blue and Gray wool shakers.....	50c. per pair.
No. 46.—Scarlet wool shakers.....	50c. per pair.
No. 47.—C. & W. Merino.....	42c. per pair.
No. 48.—C. & W. Merino.....	50c. per pair.
No. 49.—C. & W. Merino, heavy.....	75c. per pair.
No. 50.—C. & W. Scarlet Cashmere.....	90c. per pair.
No. 51.—C. & W. Scarlet Cashmere, heavy.....	1.25 per pair.
No. 52.—C. & W. Gray Merino, heavy.....	1.15 per pair.
No. 53.—C. & W. Silk and Wool.....	1.15 per pair.
No. 54.—English Cashmere, solid colors.....	50c. per pair.



MEN'S HOSIERY (*Continued*).

No. 55.—English Cashmere, solid colors.....	75c. per pair.
No. 56.—English Ribbed Cashmere, solid colors.....	1.00 per pair.
No. 57.—Men's extra length Shaker Hose.....	75c. per pair.
<i>Men's Bicycle Hose.</i>	
No. 57.—German Ribbed Cotton.....	75c. per pair.
No. 59.—Ribbed Wool.....	1.00 per pair.
No. 60.—English Cotton.....	1.25 per pair.
No. 61.—English Ribbed Wool, mixed.....	1.50 per pair.
No. 62.—English Ribbed Wool, mixed.....	2.00 per pair.
No. 63.—English Plain Cashmere.....	1.50 per pair.
No. 64.—Unbleached Cotton, long hose.....	45c. per pair.
No. 65.—English Unbleached Cotton, long hose.....	50c. per pair.
No. 66.—English Unbleached Cotton, long hose.....	62½c. per pair.

No. 67.—French Unbleached Cotton, extra heavy, long hose.....	75c. per pair.
No. 68.—English Fleeced, long hose.....	75c. per pair.
No. 69.—English Merino, long hose.....	1.00 per pair.
No. 70.—English Scotch Wool, long hose.....	1.50 per pair.
No. 71.—English extra heavy Gray Cotton.....	75c. per pair.

*Gray Scotch Wool Half Hose.*

No. 72.—English Plain.....	50c. per pair.
No. 73.—English Plain, heavy.....	65c. per pair.
No. 74.—English Plain, extra fine.....	75c. per pair.
No. 75.—English Ribbed, plain.....	75c. per pair.
No. 76.—English Plain, extra.....	1.00 per pair.

## LADIES' MERINO UNDERWEAR.

When ordering, please bear in mind that all ladies' vests are sold according to the bust measure; thus a 30-inch vest will fit a 34-inch bust, and other sizes according to the following table:

	Size, Bust Measure,	26 30	28 32	30 34	32 36	34 38	36 40 and 42	38 44 and 46	40 48	
<i>Low Neck and Short Sleeves.</i>										
	Sizes,	26	28	30	32	34	36	38	40	
No. 1.—Ladies' Super Merino Vests.....	70	75	80	85	90	95				
No. 2.—Ladies' Super Merino Vests, American Hosiery Company.....	1.45	1.55	1.65	1.75	1.85	1.95				
No. 3.—Ladies' Super Merino Vests, C. & W.....	1.50	1.60	1.70	1.80	1.90	2.00		2.10	2.20	
No. 4.—Ladies' Heavy Merino Vests, C. & W.....	1.50	1.65	1.80	1.95	2.10	2.25		2.40	2.55	
No. 5.—Ladies' Silk-and-Wool Merino Vests, Smedley's.....		2.30	2.40	2.50	2.60	2.70				
<i>High Neck and Short Sleeves.</i>										
No. 6.—Ladies' Super Merino Vests.....	80	85	90	95	1.00	1.05		1.10	1.15	
No. 7.—Ladies' Super Merino Vests, Am. Hosiery Co.....	1.45	1.55	1.65	1.75	1.85	1.95		2.05	2.15	
No. 8.—Ladies' Extra Merino Vests.....	1.70	1.80	1.90	2.00	2.10	2.20		2.30	2.40	
No. 9.—Ladies' Super Merino Vests, C. & W.....	1.70	1.85	2.00	2.15	2.30	2.45		2.60	2.75	
No. 10.—Ladies' Fine 2-thread Merino Vests, Smedley's.....		2.40	2.60	2.80	3.00	3.20				
No. 11.—Ladies' Silk-and-Wool Merino Vests, Smedley's.....		2.50	2.60	2.70	2.80	2.90				
No. 12.—Ladies' Merino Vests, medium weight.....	50	50	50	50	50	50		50	50	
No. 13.—Ladies' Merino Vests, medium weight.....	75	75	75	75	75	75		75	75	
No. 14.—Ladies' Merino Vests, medium weight.....	90	90	90	90	90	90		90	90	
No. 15.—Ladies' Merino Vests, Am. Hosiery Co.....	1.00	1.10	1.20	1.30	1.40	1.50		1.60	1.70	
No. 16.—Ladies' Merino Vests, regular made, American Hosiery Company.....	1.40	1.50	1.60	1.70	1.80	1.90		2.00	2.10	
No. 17.—Ladies' Merino Vests, regular made, Norfolk & New Brunswick.....	1.20	1.30	1.40	1.50	1.60	1.70				
No. 18.—Ladies' Merino Vests, regular made, Norfolk & New Brunswick.....	1.70	1.80	1.90	2.00	2.10	2.20		2.30	2.40	
No. 19.—Ladies' Merino Vests, regular made, C. & W.....	1.75	1.90	2.05	2.20	2.35	2.50		2.65	2.80	
<i>High Neck and Long Sleeves.</i>										
No. 20.—Ladies' Gossamer Merino Vests.....	50	50	50	50	50	50		50	50	
No. 21.—Ladies' Super Merino Vests.....	50	50	50	50	50	50		50	50	
No. 22.—Ladies' Heavy Merino Vests.....	50	50	50	50	50	50		50	50	
No. 23.—Ladies' Heavy Merino Vests.....	62½	62½	62½	62½	62½	62½		62½	62½	
No. 24.—Ladies' Super Merino Vests.....	75	75	75	75	75	75		75	75	
No. 25.—Ladies' Heavy Merino Vests, Star Brand.....	75	75	75	75	75	75		75	75	
No. 26.—Ladies' Heavy Merino Vests.....	87½	87½	87½	87½	87½	87½		87½	87½	
No. 27.—Ladies' medium weight Merino Vests.....	90	90	90	90	90	90		90	90	
No. 28.—Ladies' heavy weight, Star Brand.....	1.00	1.00	1.00	1.00	1.00	1.00		1.00	1.00	
No. 29.—Ladies' extra heavy weight Merino Vests.....	1.00	1.00	2.00	1.00	1.00	1.00		1.00	1.00	
No. 30.—Ladies' Persian Wool Merino Vests.....	1.25	1.25	1.25	1.25	1.25	1.25		1.25	1.25	
No. 31.—Ladies' super weight Saxony Wool.....	1.35	1.35	1.35	1.35	1.35	1.35		1.35	1.35	
No. 32.—Ladies' Saxony Wool.....	1.50	1.50	1.50	1.50	1.50	1.50		1.50	1.50	
No. 33.—Ladies' extra heavy Saxony Wool.....		2.15	2.15	2.15	2.15	2.15		2.15	2.15	
No. 34.—Ladies' Heavy, American Hosiery Co.....	1.05	1.15	1.25	1.35	1.45	1.55		1.65	1.75	
No. 35.—Ladies' Heavy regular made, Am. Hosiery Co.....	1.45	1.55	1.65	1.75	1.85	1.95		2.05	2.15	
No. 36.—Ladies' Heavy regular made, Norfolk & New Brunswick.....	1.25	1.35	1.45	1.55	1.65	1.75		1.85	1.95	
No. 37.—Ladies' Heavy, best regular made, Norfolk & New Brunswick.....	1.80	1.90	2.00	2.10	2.20	2.30		2.40	2.50	
No. 38.—Ladies' Merino Vests, heavy, C. & W.....	1.90	2.10	2.30	2.50	2.70	2.90		3.10	3.30	3.50
No. 39.—Ladies' Merino Vests, heavy, ¾ sleeves, C.&W.....	1.90	2.10	2.30	2.50	2.70	2.90		3.10	3.30	
No. 40.—Ladies' Merino Vests, fine, C. & W.....		2.50	2.70	2.90	3.10	3.30		3.50	3.70	3.90
No. 41.—Ladies' Merino Vests, extra heavy.....		3.25	3.50	3.75	4.00	4.25		4.50	4.75	5.00
No. 42.—Ladies' Merino Vests, fine 2-thread, Smedley's.....		3.00	3.15	3.30	3.45	3.60				
No. 43.—Ladies' Merino Vests, heavy, 2-thread Smedley's.....		3.05	3.15	3.25	3.35	3.45				

## LADIES' DRAWERS.

	Size, Bust Measure,	26 30	28 32	30 34	32 36	34 38	36 40	38 42	40 44	
No. 44.—Ladies' Merino Drawers, heavy weight.....	50	50	50	50	50	50		50	50	
No. 45.—Ladies' Merino Drawers, medium weight.....	75	75	75	75	75	75		75	75	
No. 46.—Ladies' Merino Drawers, heavy weight.....	75	75	75	75	75	75		75	75	
No. 47.—Ladies' Merino Drawers, heavy weight.....	87½	87½	87½	87½	87½	87½		87½	87½	
No. 48.—Ladies' Merino Drawers, medium, Star Brand.....	90	90	90	90	90	90		90	90	
No. 49.—Ladies' Merino Drawers, heavy, Star Brand.....	1.00	1.00	1.00	1.00	1.00	1.00		1.00	1.00	
No. 50.—Ladies' Merino Drawers, Persian wool.....	1.25	1.25	1.25	1.25	1.25	1.25		1.25	1.25	
No. 51.—Ladies' Merino Drawers, super weight, Saxony wool.....	1.35	1.35	1.35	1.35	1.35	1.35		1.35	1.35	
No. 52.—Ladies' Merino Drawers, Saxony wool.....	1.50	1.50	1.50	1.50	1.50	1.50		1.50	1.50	
No. 53.—Ladies' Merino Drawers, extra heavy wool.....	2.15	2.15	2.15	2.15	2.15	2.15		2.15	2.15	



LADIES' DRAWERS (*Continued*).

	Sizes, 26	28	30	32	34	36	38	40
No. 54.—Ladies' Merino Drawers, Am. Hosiery Co.,.....	1.15	1.25	1.35	1.45	1.55	1.65	1.75	1.85
No. 55.—Ladies' Merino Drawers, regular made, Am. Hosiery Co.,.....	1.45	1.55	1.65	1.75	1.85	1.95	2.05	2.15
No. 56.—Ladies' Merino Drawers, regular made, Norfolk & New Brunswick.....	1.35	1.45	1.55	1.65	1.75	1.85	1.95	
No. 57.—Ladies' Merino Drawers, best, N. & N. B.....	1.90	2.00	2.10	2.20	2.30	2.40	2.50	
No. 58.—Ladies' Merino Drawers, long legs, C. & W.....		2.35	2.55	2.75	2.95	3.15	3.35	3.55
No. 59.—Ladies' Merino Drawers, super weight, C. & W.....		2.35	2.50	2.65	2.80	2.95	3.10	
No. 60.—Ladies' Merino Drawers, short legs, C. & W.....	1.85	2.05	2.25	2.45	2.65	2.85	3.05	3.25
No. 61.—Ladies' Merino Drawers, Smedley's.....		3.15	3.25	3.35	3.45	3.55		

## SCARLET VESTS.

No. 62.—Ladies' Scarlet Wool Vests, medicated.....	1.50	1.50	1.50	1.50	1.50	1.50	1.50	1.50
No. 63.—Ladies' Scarlet Wool Vests, medicated.....		1.75	1.75	1.75	1.75	1.75	1.75	1.75
No. 64.—Ladies' Scarlet Wool Vests, fine.....		2.00	2.00	2.00	2.00	2.00	2.00	2.00
No. 65.—Ladies' Scarlet Wool Vests, N. & N. B.....		3.00	3.20	3.40	3.60	3.80	4.00	4.20
No. 66.—Ladies' Scarlet Wool Vests, C. & W.....		3.50	3.80	4.10	4.40	4.70	5.00	5.30
No. 67.—Ladies' Gray Wool Vests.....		2.00	2.00	2.00	2.00	2.00	2.00	2.00

## SCARLET DRAWERS.

No. 68.—Ladies' Scarlet Wool Drawers, medicated.....	1.50	1.50	1.50	1.50	1.50	1.50	1.50	1.50
No. 69.—Ladies' Scarlet Wool Drawers, medicated.....		1.75	1.75	1.75	1.75	1.75	1.75	1.75
No. 70.—Ladies' Scarlet Wool Drawers, fine, medicated.....		2.00	2.00	2.00	2.00	2.00	2.00	2.00
No. 71.—Ladies' Scarlet Wool Drawers, N. & N. B.....		3.20	3.40	3.60	3.80	4.00	4.20	4.40
No. 72.—Ladies' Scarlet Wool Drawers, C. & W.....		3.60	3.90	4.20	4.50	4.80	5.10	5.40
No. 73.—Ladies' Gray Wool Drawers.....		2.00	2.00	2.00	2.00	2.00	2.00	2.00

## LADIES' SILK VESTS.

*High Neck and Short Sleeves.*

	Sizes, 26	28	30	32	34	36	38	40
No. 74.—Ladies' Silk Vests.....	3.50	3.75	4.00	4.25	4.50	4.75	5.00	5.25

*Low Neck and Short Sleeves.*

No. 75.—Ladies' Silk Vests.....		3.50	3.75	4.00	4.25	4.50	4.75	5.00
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*High Neck and Long Sleeves.*

No. 76.—Ladies' Silk Vests.....	3.75	4.00	4.25	4.50	4.75	5.00	5.25	5.50
No. 77.—Ladies' Silk Vests, 6-thread.....	5.25	5.62½	6.00	6.37½	6.75	7.12½	7.50	7.87½
No. 78.—Ladies' Silk Vests; 12-thread.....		9.00	9.75	10.50	11.25	12.00		

## SILK DRAWERS.

No. 79.—Ladies' Silk Drawers.....	4.50	4.75	5.00	5.25	5.50	5.75	6.00	
No. 80.—Ladies' Silk Drawers, 6-thread.....	5.25	5.62½	6.00	6.37½	6.75	7.12½	7.50	7.87½

## LADIES' UNION DRESSES.

No. 81.—Ladies' Union Dresses.....		2.25	2.40	2.55	2.70	2.85	3.00	3.15
No. 82.—Ladies' Union Dresses, N. & N. B.....	4.75	5.00	5.25	5.50	5.75	6.00	6.25	6.50
No. 83.—Ladies' Union Dresses, C. & W.....		4.50	4.80	5.10	5.40	5.70	6.00	6.30
No. 84.—Ladies' Union Dresses, scarlet, C. & W.....		5.50	6.00	6.75	7.50	8.25	9.00	9.75
No. 85.—Ladies' Union Dresses, super, two-thread Smedley's.....		5.50	6.00	6.50	7.00	7.50		

## CHILDREN'S MERINO AND WOOL UNDERWEAR.

The following table, giving the size for every age, will facilitate the ordering of children's underwear.

*Boys' and Misses' Vests.*

Sizes,	16	17	18	20	22	24	26	28	30	32	34
	6 months.	9 months.	1 year.	2 to 3 yrs.	4 to 5 yrs.	6 yrs.	7 to 8 yrs.	9 to 10 yrs.	11 to 12 yrs.	13 to 14 yrs.	15 to 16 yrs.

*Children's Pantalettes.*

Sizes,	16	18	20	22	24	26	28	32	54
	6 to 12 mos.	2 years.	3 to 4 yrs.	5 to 6 yrs.	7 to 8 yrs.	9 to 10 yrs.	11 to 12 yrs.	13 to 14 yrs.	15 to 16 yrs.

*Boys' Drawers.*

Sizes,	24	26	28	30	32
	8 years.	9 to 10 years.	11 to 12 years.	13 to 14 years.	15 to 16 years.

## CHILDREN'S VESTS.

*Short Sleeves.*

	Sizes, 16	17	18	20	22	24	26	28	30	32	34
No. 1.—Gossamer weight, American Hosiery Co.....				45	50	55	60	65	70	75	80
No. 2.—Misses' Gossamer, regular made, American Hosiery Co.....				70	75	80	85	90	95	1.00	1.05
No. 3.—Boys' Gossamer, regular made, American Hosiery Co.....					75	80	85	90	95	1.00	1.05
No. 4.—Misses' Merino, heavy, Am. Hosiery Co.....				60	68	76	84	92	1.00	1.08	1.16

*High Neck and Long Sleeves.*

No. 5.—Misses' Gossamer weight, Am. Hosiery Co.....				45	50	55	60	65	70	75	80
No. 6.—Misses' Gossamer weight, regular made, Am. Hosiery Co.....				70	75	80	85	90	95	1.00	1.05
No. 7.—Boys' Gossamer weight, regular made, Am. Hosiery Co.....					75	80	85	90	95	1.00	1.05
No. 8.—Misses' Merino, heavy, Am. Hosiery Co.....				60	68	76	84	92	1.00	1.08	1.16
No. 9.—Children's Merino, heavy.....				25	28	30	33	35	38	40	43
No. 10.—Children's Merino, heavy, finer.....				30	35	40	45	50	55	60	65



CHILDREN'S VESTS (*Continued*).*High Neck and Long Sleeves.*

Sizes,	16	17	18	20	22	24	26	28	30	32	34
No. 11.—Children's Merino medium weight.....	45		50	55	60	65	70	75	80		
No. 12.—Boys' Gray mixed Merino.....					50	50	50	50	50	50	50
No. 13.—Children's Cashmere Wool.....	50		55	60	65	70	75	80	85	90	95
No. 14.—Boys' Merino, heavy, Am. Hosiery Co.....				55	60	65	70	75	80	85	90
No. 15.—Children's Scarlet Wool.....				60	70	80	90	1.00	1.10	1.20	1.30
No. 16.—Children's Merino, Am. Hosiery Co.....	60		68	70	84	92	1.00	1.08	1.16		
No. 17.—Children's Merino, regular made, N. & N. B.....	63		73	83	93	1.03	1.13	1.23	1.33	1.43	
No. 18.—Children's Merino, reg. made, Am. Hosiery Co.....	85		95	1.05	1.15	1.25	1.35	1.45	1.55		
No. 19.—Boys' heavy Merino, regular made, N. & N. B.....				90	1.00	1.10	1.20	1.30	1.40	1.50	1.60
No. 20.—Children's Scarlet Wool Shirts.....			75	85	95	1.05	1.15	1.55	1.35	1.45	1.55
No. 21.—Boys' Shetland Wool mixed, N. & N. B.....					1.00	1.10	1.20	1.30	1.40	1.50	1.60
No. 22.—Boys' Scarlet, regular made.....			90	1.00	1.10	1.20	1.30	1.40	1.50	1.60	1.70
No. 23.—Children's super Merino, C. & W.....	95	1.00	1.10	1.20	1.30	1.40	1.50	1.60	1.70	1.80	
No. 24.—Children's super Merino, $\frac{3}{4}$ sleeves, C. & W.....	95	1.00	1.10	1.20	1.30	1.40	1.50	1.60	1.70	1.80	
No. 25.—Children's heavy Merino, $\frac{3}{4}$ sleeves, C. & W.....	95	1.00	1.10	1.20	1.30	1.40	1.50	1.60	1.70	1.80	
No. 26.—Boys' heavy Merino, C. & W.....	90		1.05	1.15	1.25	1.35	1.45	1.60	1.75	1.90	2.00
No. 27.—Boys' extra heavy Red Stamp, C. & W.....	1.10		1.30	1.50	1.70	1.90	2.10	2.30	2.50	2.70	2.90
No. 28.—Misses' extra heavy Red Stamp, C. & W.....	1.10	1.20	1.30	1.50	1.70	1.90	2.10	2.30	2.50	2.70	
No. 29.—Boys' Scarlet Wool, C. & W.....				1.75	2.00	2.25	2.50	2.75	3.00	3.25	3.50
No. 30.—Children's extra fine Cashmere, Smedley's.....	1.75	1.85	1.95	2.05	2.15	2.25	2.35	2.45			

## CHILDREN'S PANTALETTES.

No. 31.—Children's Merino, heavy.....	25		28	30	33	35	38	40	43		
No. 32.—Children's Merino, heavy, finer.....	30		35	40	45	50	55	60	65		
No. 33.—Boys' Merino, Am. Hosiery Co.....			55	60	65	70	75	80	85		
No. 34.—Misses' Merino.....	55		60	65	70	75	85	90			
No. 35.—Misses' Cashmere Wool.....	50		55	60	65	70	75	80	85	90	
No. 36.—Misses' Merino, Norfolk & New Brunswick.....	90		95	1.00	1.05	1.10	1.15	1.20	1.25		
No. 37.—Boys' Merino, Am. Hosiery Co.....			94	1.02	1.10	1.18	1.26	1.34	1.42		
No. 38.—Misses' Merino, long legs, N. & N. B.....			1.00	1.10	1.20	1.30	1.40	1.50	1.60	1.70	
No. 39.—Misses' Merino, short legs, N. & N. B.....				1.00	1.10	1.20	1.30	1.40	1.50		
No. 40.—Misses' Merino, short legs, C. & W.....	1.20		1.30	1.40	1.50	1.60	1.70	1.80	1.90	2.00	
No. 41.—Misses' Merino, long legs, C. & W.....			1.70	1.80	1.90	2.00	2.10	2.20	2.30	2.40	
No. 42.—Misses' Merino, scarlet wool.....				60	70	80	90	1.00	1.10	1.20	
No. 43.—Misses' Merino, scarlet wool.....			75	85	95	1.05	1.15	1.25	1.35	1.45	
No. 44.—Misses' scarlet wool, regular made.....			90	1.00	1.10	1.20	1.30	1.40	1.50		
No. 45.—Misses' scarlet wool, short legs, C. & W.....				2.20	2.30	2.40	2.50	2.60	2.70		
No. 46.—Misses' scarlet wool, long legs, C. & W.....					2.40	2.60	2.80	3.00	3.20		
No. 47.—Misses' Merino, Red Stamp, C. & W.....			1.90	2.00	2.15	2.30	2.45	2.60	2.75		

Infants' Improved Pantalettes; size 1, price, 25c.; size 2, price, 30c.; and size 3, price, 35c.

## BOYS' DRAWERS.

Sizes,	22	24	26	28	30	32	34
No. 48.—Heavy Merino.....	33	35	38	40	43	45	48
No. 49.—Heavy Merino, finer.....	45	50	55	60	65	70	75
No. 50.—Medium weight, Am. Hosiery Co.....	65	70	75	80	85	90	
No. 51.—Cashmere Wool.....	65	70	75	80	85	90	
No. 52.—Mixed Gray.....	50	50	50	50	50	50	
No. 53.—Heavy Merino, Norfolk & New Brunswick.....	1.10	1.20	1.30	1.40	1.50	1.60	
No. 54.—Shetland mixed, Norfolk & New Brunswick.....	1.10	1.20	1.30	1.40	1.50	1.60	
No. 55.—Merino, C. & W.....	1.70	1.80	1.90	2.00	2.10	2.20	
No. 56.—Scarlet Wool, C. & W.....	2.25	2.50	2.75	3.00	3.25	3.50	

## UNION DRESSES.

Sizes,	18	20	22	24	26	28	30	32
No. 57.—Medium weight.....	90	1.00	1.10	1.20	1.30	1.40	1.50	
No. 58.—Medium weight, American Hosiery Co.....			1.70	1.80	1.90	2.00	2.10	
No. 59.—Merino, short legs, Norfolk & New Brunswick.....		2.00	2.10	2.20	2.30	2.40	2.50	
No. 60.—Merino, long legs, Norfolk & New Brunswick.....		2.10	2.20	2.30	2.40	2.50	2.60	
No. 61.—Merino, long legs, finer, N. & N. B.....		2.30	2.40	2.50	2.60	2.70	2.80	
No. 62.—Merino, C. & W.....		2.25	2.50	2.75	3.00	3.25	3.50	3.75
No. 63.—Merino, scarlet wool, C. & W.....		3.50	3.80	4.10	4.40	4.70	5.00	5.30

## MEN'S SHIRTS.

Sizes,	34	36	38	40	42	44	46	48	50
No. 1.—Men's Medium weight Merino.....	50	50	50	50	50	50			
No. 2.—Men's Heavy weight Merino.....	50	50	50	50	50	50			
No. 3.—Men's Medium weight Merino.....	65	65	65	65	65	65	65		
No. 4.—Men's Heavy weight Merino.....	75	75	75	75	75	75	75	75	75
No. 5.—Men's Medium weight Merino.....	85	85	85	85	85	85	85		
No. 6.—Men's Heavy weight Merino.....	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00
No. 7.—Men's Gray-mixed Merino.....	50	50	50	50	50	50			
No. 8.—Men's Gray-mixed Merino, Heavy.....	75	75	75	75	75	75			
No. 9.—Men's Gray Scotch Wool.....	1.00	1.00	1.00	1.00	1.00	1.00			
No. 10.—Men's White Scotch Wool.....	1.25	1.25	1.25	1.25	1.25	1.25	1.25		
No. 11.—Men's Scarlet all-wool.....	1.25	1.25	1.25	1.25	1.25	1.25	1.25		
No. 12.—Men's White all-wool.....	1.50	1.50	1.50	1.50	1.50	1.50	1.50		
No. 13.—Men's Scarlet all-wool.....	1.50	1.50	1.50	1.50	1.50	1.50	1.50		
No. 14.—Men's White all-wool.....	1.75	1.75	1.75	1.75	1.75	1.75	1.75	1.75	1.75
No. 15.—Men's Scarlet fine all-wool.....	1.75	1.75	1.75	1.75	1.75	1.75	1.75	1.75	
No. 16.—Men's White fine all-wool.....	2.00	2.00	2.00	2.00	2.00	2.00			
No. 17.—Men's Scarlet fine all-wool.....	2.15	2.15	2.15	2.15	2.15	2.15	2.15		
No. 18.—Men's Scarlet heavy all-wool.....	2.25	2.25	2.25	2.25	2.25	2.25	2.25	2.25	
No. 19.—Men's Scarlet Flannel.....	1.75	1.75	1.75	1.75	1.75	1.75	1.75		
No. 20.—Men's Scarlet Flannel heavy.....	3.00	3.00	3.00	3.00	3.00	3.00	3.00		
No. 21.—Men's White Merino, regular made, N. & N. B.....	90	1.00	1.10	1.20	1.30	1.40	1.50	1.60	
No. 22.—Men's White Merino, fine, regular made, Norfolk and New Brunswick.....	1.30	1.40	1.50	1.60	1.70	1.80	1.90	2.00	2.10



**Sizes :**

**MEN'S DRAWERS.**

**MEN'S SILK UNDERWEAR.**

Sizes :

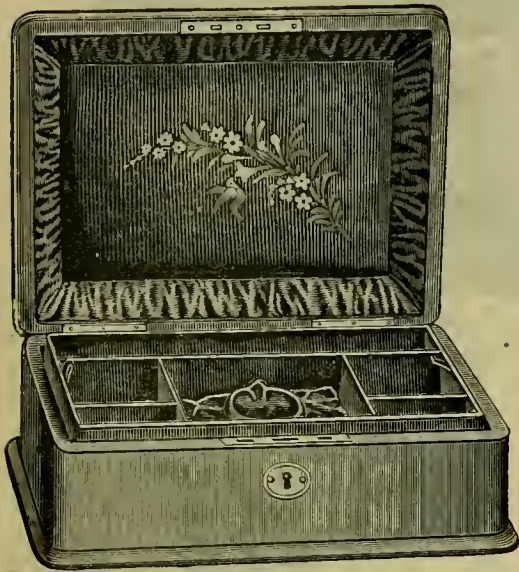
MEN'S CANTON FLANNEL DRAWERS.

Sizes :

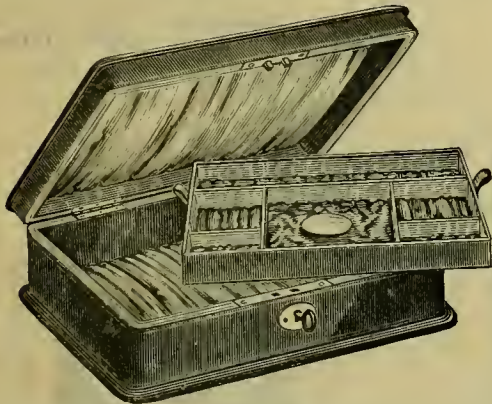
[illegible]



## FANCY GOODS.



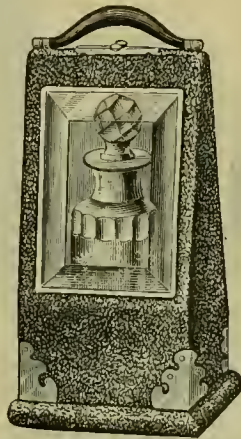
No. 1.—Ladies' Jewel Box, of real Russia leather, lined with finest puffed satin, beautifully hand-painted on inside of lid. Contains a Russia leather tray, and has nickel-plated hinges, lock, and key. Size,  $11\frac{3}{4} \times 8\frac{1}{2} \times 4\frac{3}{4}$  inches; price, \$10.00.



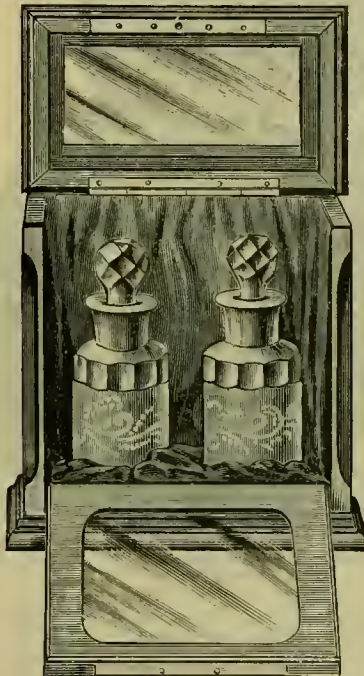
No. 2.—Ladies' Jewel Box, of Russia leather, lined with fine puffed satin. It has nickel-plated hinges, lock, and key; and leather, satin lined tray. Size,  $10\frac{1}{2} \times 8 \times 4\frac{3}{8}$  inches; price, \$8.50.



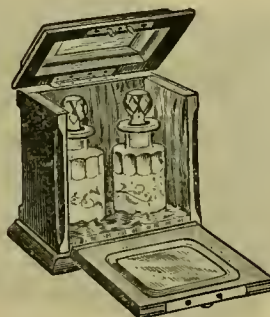
No. 3.—Ladies' Toilet Case, of plush, almost any color, lined with fine puffed satin: nickel-plated hinges, lock, and key; contains celluloid and ivory buttoner; glove stretcher; nail cleaner; tooth, nail, and hair brushes; comb; soap box; and beveled-glass hand-mirror; price, \$18.00. Same are furnished for gentlemen, \$18.00.



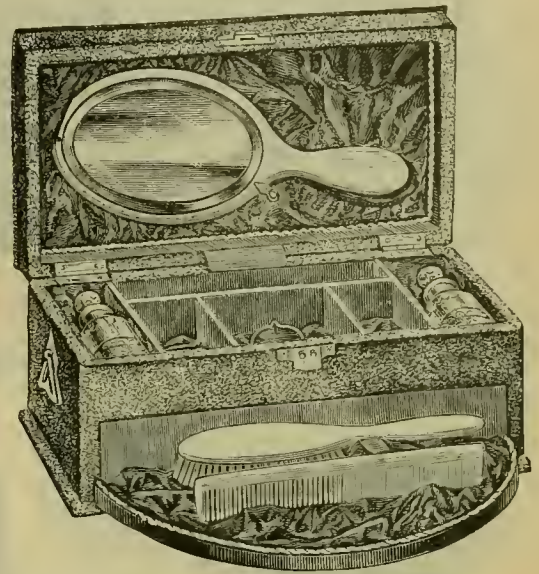
No. 4.—Ladies' Odor Case, of plush in almost any color; lined with puffed satin; nickel-plated trimmings, beveled-glass doors front and back; contains one cut-glass bottle; price, \$6.00.



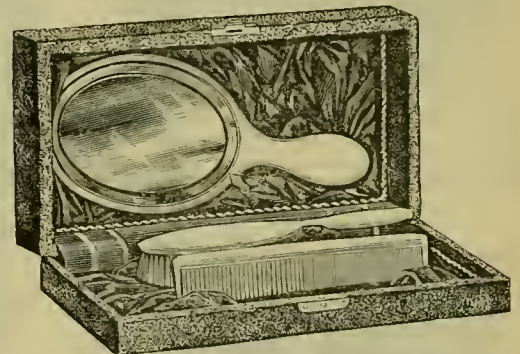
No. 5.—Ladies' Odor Case, of Russia leather, lined with fine puffed satin; has beveled glass doors, front and top, and two engraved bottles; price, \$9.00.



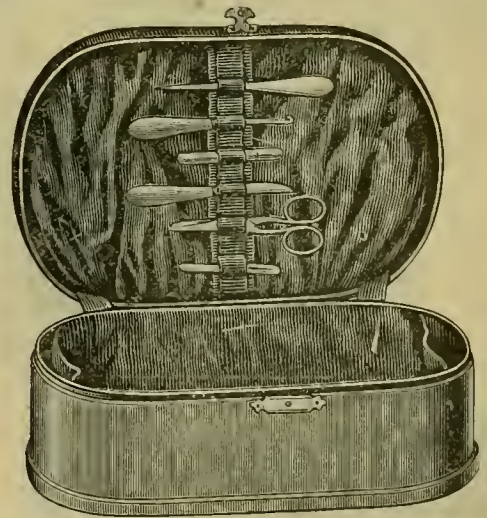
No. 6.—Ladies' Odor Case, of black seal leather, lined with fine puffed satin. It has a beveled glass door front and top, and two cut-glass bottles; price, \$8.00.



No. 7.—Combined Toilet and Jewel Case, made of fine plush, in almost any color, and lined with fine puffed satin; nickel-plated handles on side, lock, hinges, and key. The Toilet-case part revolves on pivot and opens by a secret catch. It has a satin-lined leather tray, containing two odor bottles; a fine white celluloid comb; brush with fine Russia white bristles; and a beveled-glass celluloid hand-mirror; price, \$18.00.

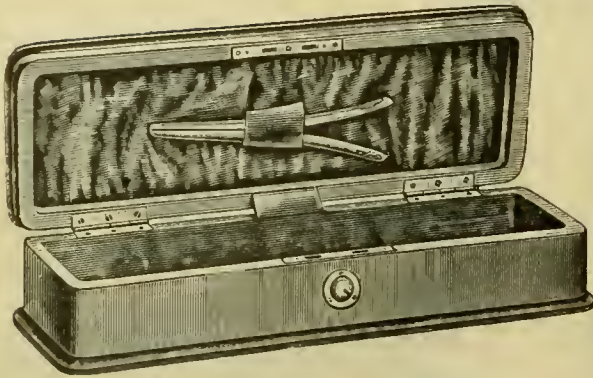


No. 8.—Ladies' Toilet Box, of plush, leather, or velvet, lined with puffed satin. It has nickel-plated lock, hinges, and key; furnished with white celluloid beveled-glass hand-mirror, comb, and white bristles brush; prices, \$8.00 to \$18.00 each.

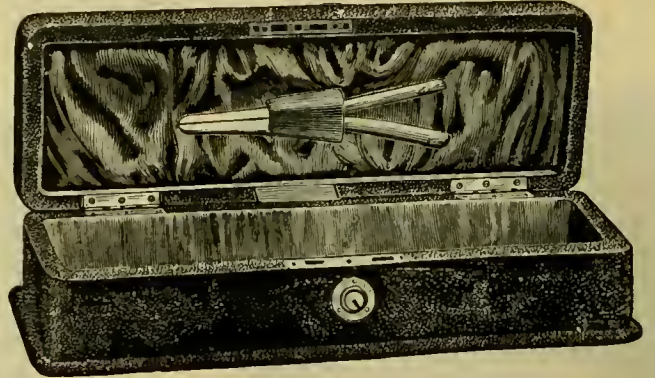


No. 9.—Ladies' Work Box, of Russia leather, lined with puffed satin, with pocket on each side, finished with ivory handled tools, as shown in illustration; and nickel-plated catch, hinges, and plate on top; price, \$5.00.

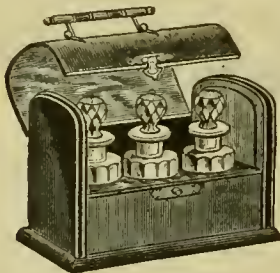




No. 10.—Glove Box, of real Russia leather, lined with puffed satin; nickel-plated lock, key, hinges, and plate on top; contains celluloid glove-stretcher; price, \$7.50. The handkerchief box to match; price, \$6.50.



No. 16.—Glove Box, of plush, in almost any color, lined with puffed satin; nickel-plated lock, key, hinges, and plate on top; contains celluloid glove-stretcher; price, \$6.50. The handkerchief box to match; price, \$6.00.



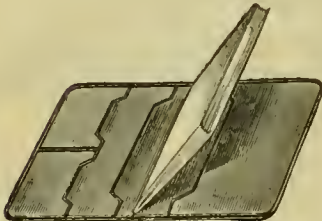
No. 11.—Odor Case; Russia leather, lined with puffed satin, three engraved odor bottles; nickel-plated handle, lock, and key; price, \$8.00.



No. 14.—Combination Collar and Cuff Box, in plush, of almost any color, lined with fine puffed satin; nickel-plated ornaments, hinges, lock, and key; price, \$8.00. The box is divided in centre, one compartment being for cuffs and the other for collars; the latter is divided midway in the depth, by a rising lid, allowing the lower portion to be used for cravats, etc.; with name-plate on top; flat leather handle.



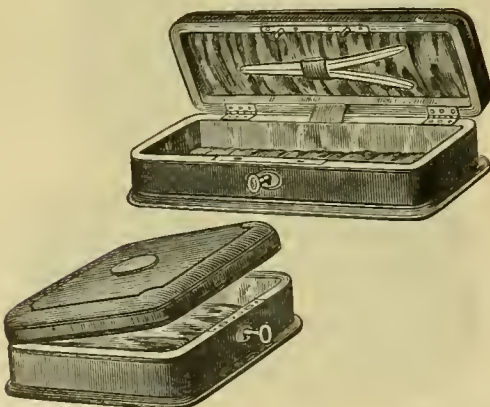
No. 17.—Combination Collar and Cuff Box, of imitation Russia leather, lined with satinette; price, \$1.75.



No. 12.—Canvas-Covered Blotting Pad, bound with leather. It has a blotter on one side, and a pocket for paper and two for envelopes on the other; price, \$1.50.



No. 18.—Combination Collar and Cuff Box, in Russia leather, lined with satin, and nickel ornaments, knob on top, and catch; price, \$4.25.



No. 13.—Glove and Handkerchief Boxes, of almost any color plush, lined with puffed satin, name plate of nickel on top; and lock, hinges, and key of same. Glove box furnished with celluloid glove-stretcher; price of set, \$12.00.



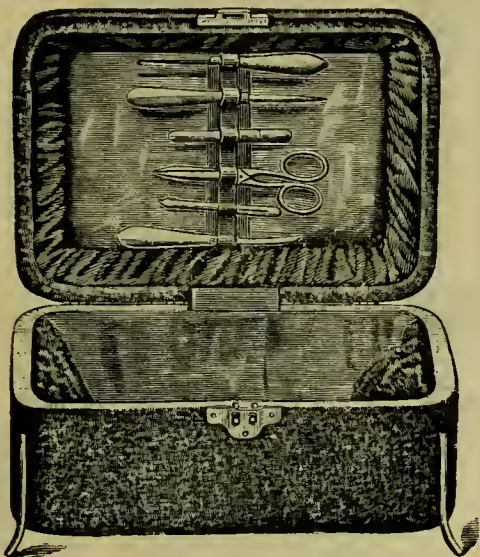
No. 15.—Ladies' Work-Box, of embossed plush, lined with puffed satin, and pockets on each side; furnished with six ivory-handled tools; nickel-plated hinges, lock, and key; size,  $8\frac{1}{2} \times 5\frac{3}{4} \times 3\frac{1}{2}$  inches; price, \$4.50.



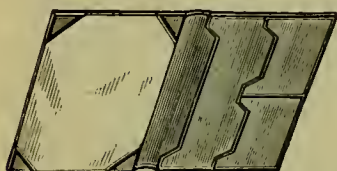
No. 19.—Ladies' Work-Box of Russia leather, lined with satin, pockets on each side, furnished with six ivory-handled tools; size  $7\frac{3}{4} \times 5\frac{1}{2} \times 3\frac{1}{2}$  inches; price, \$3.75.



## FANCY GOODS.



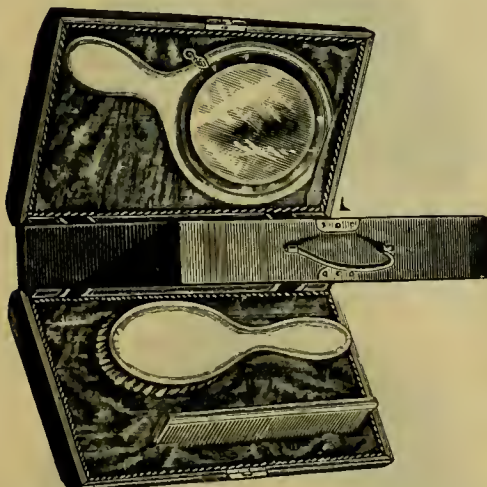
No. 20.—Ladies' Work-Box, of almost any color plush, lined with puffed satin. It has nickel-plated feet, hinges, lock, and key; plush pockets on sides; furnished with ivory-handled tools; size,  $8\frac{1}{2} \times 6 \times 4\frac{1}{2}$  inches; price, \$7.50.



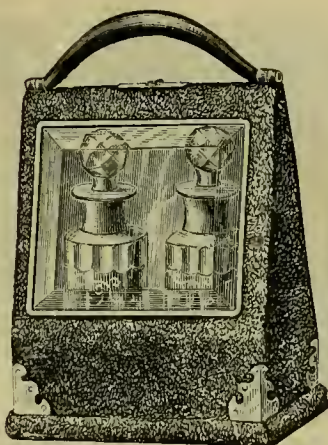
No. 21.—Blotting Pad, of Russia leather, lined with leather, blotting pad on one side, one large and two small pockets on the other; price, \$2.50.



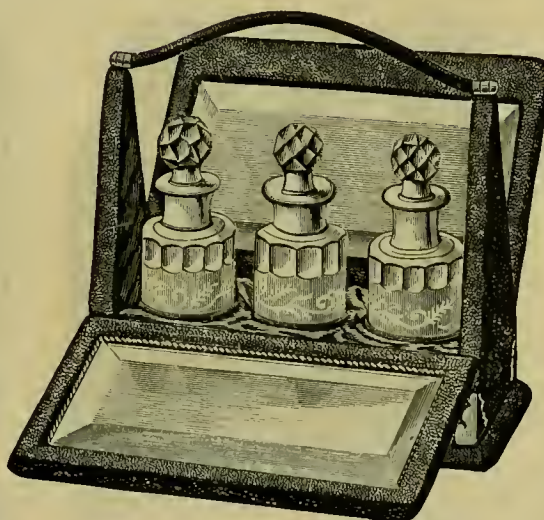
No. 22.—Music Case, with handle, of imitation seal leather; price, \$1.00.



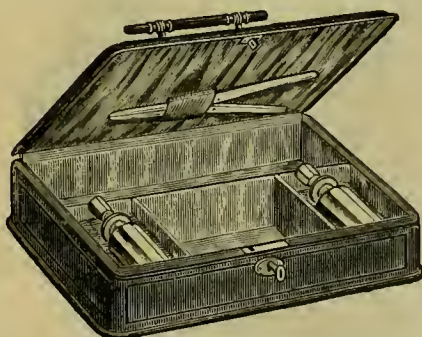
No. 23.—Toilet Box of plush, in almost any color, lined with puffed satin, and furnished with celluloid comb, brush, and beveled hand-mirror; price, \$9.00.



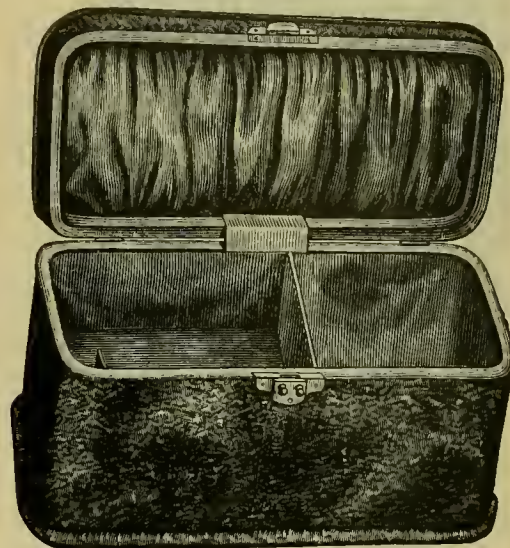
No. 24.—Odor Case, of almost any color plush, lined with fine puffed satin, nickel-plated trimmings, beveled-glass doors front and back; two engraved bottles; price, \$7.50.



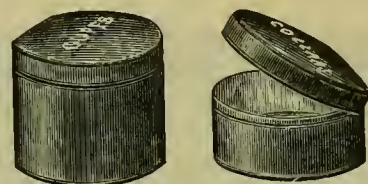
No. 25.—Odor Case in plush of almost any color, lined with puffed satin; with nickel-plated trimmings and beveled glass doors, front and back; three engraved bottles; price, \$9.00.



No. 26.—Combination Glove and Handkerchief Box, of Russia leather, lined with puffed satin, furnished with two odor bottles and glove stretcher. The lock, key, hinges, and handle are richly nickel-plated; price, \$5.50.



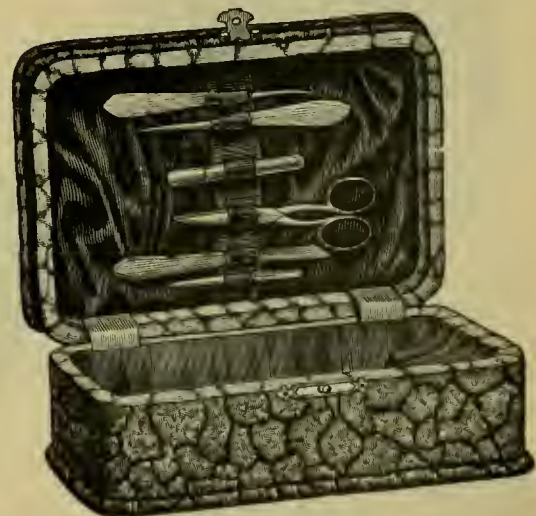
No. 27.—Combined Cuff and Collar Box, of almost any color plush, lined with fine puffed satin; nickel-plated lock, key, and hinges; price, \$5.50.



No. 28.—Cuff and Collar Boxes, leather, lined with white morie paper; gilt name on top, size of collar box, 6 inches in diameter, 3 inches high; cuff box, 6 inches in diameter,  $5\frac{1}{4}$  inches high; price, \$1.20 per set.

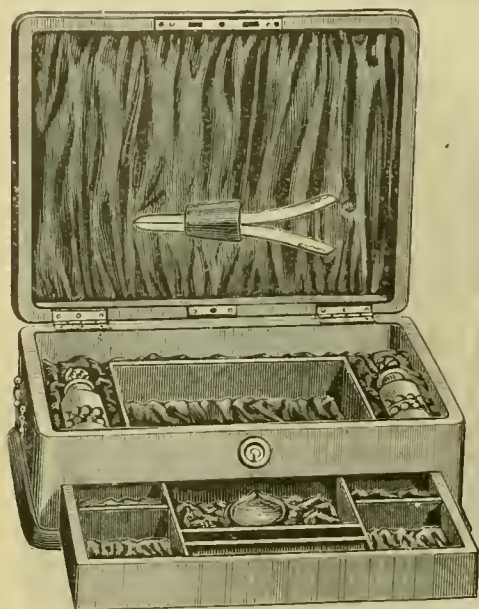


No. 29.—Cuff and Collar Boxes, of imitation Russia leather, lined with leatherette, gilt name on top, same size as No. 26; price, \$2.50 per set.

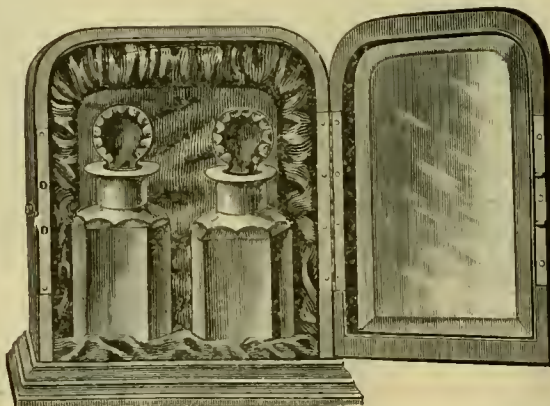


No. 30.—Work-Box, of embossed plush, in almost any color, lined with puffed satin, with pockets on each side, and furnished with a complete set of ivory-handled tools; price, \$5.25.

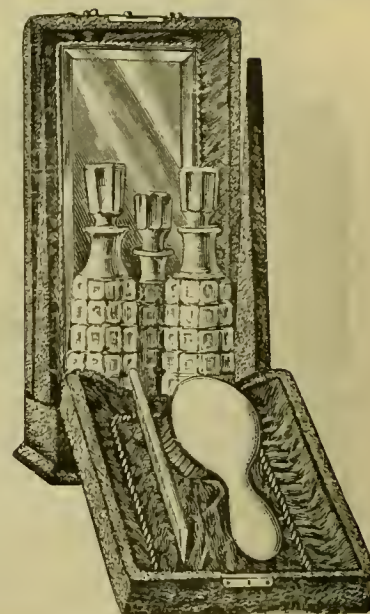




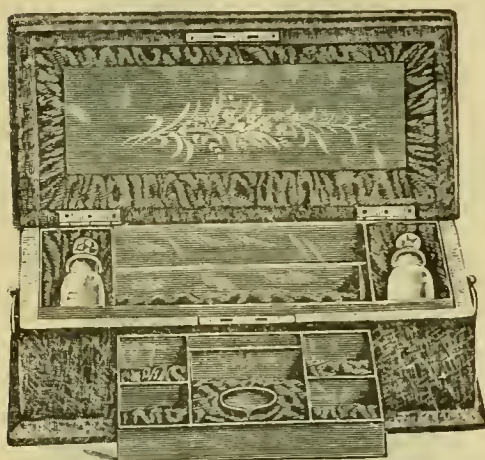
No. 31.—Glove, Handkerchief, and Jewel Box combined, in almost any color plush, and lined with puffed satin; contains secret jewel tray; two odor bottles and glove stretcher; nickel-plated hinges, key, lock, and handles. Size,  $12\frac{1}{4} \times 9\frac{3}{4} \times 5\frac{1}{4}$  inches; price, \$16.00.



No. 35.—Odor Case, of almost any color plush, lined with fine puffed satin. It has a handsome beveled-glass door in front; two engraved bottles; nickel-plated catch, hinges, and trimmings; price, \$6.00.



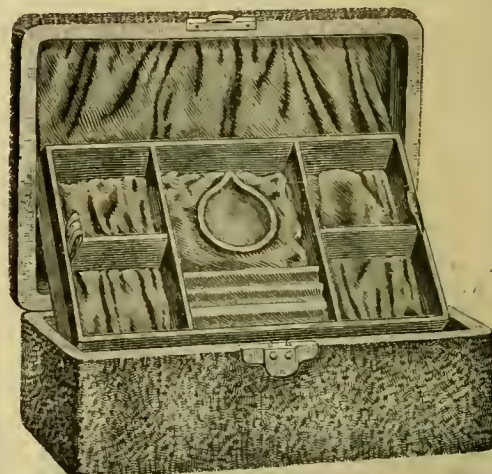
No. 38.—Odor and Toilet Box combined; plush, lined with satin; beveled mirror, at back; contains two bottles, celluloid comb and brush, and nickel-plated handles; price, \$16.50. It is  $12\frac{1}{2}$  inches high.



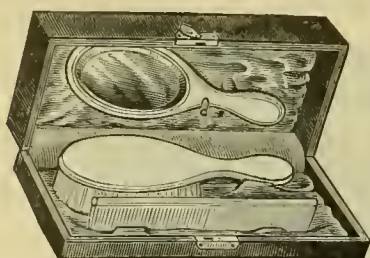
No. 32.—Jewel Box, of genuine Russia leather, lined with puffed satin, has a spray of hand-painted flowers on inside of lid, and a leather jewel tray; size  $10\frac{3}{4} \times 8 \times 4\frac{1}{2}$  inches; price, \$9.75.



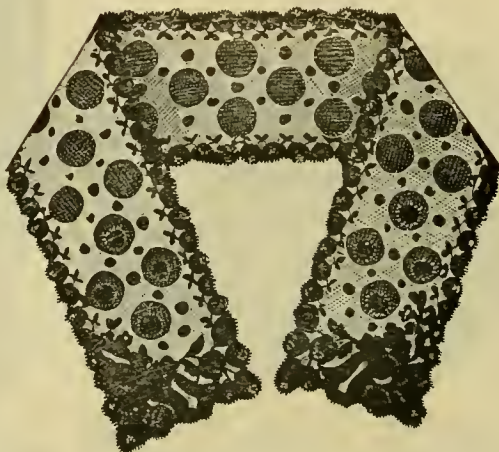
No. 36.—Combination Cuff and Collar Box, in plush of almost any color, and lined with puffed satin, with nickel-plated ornaments, feet, and bands; price, \$4.50.



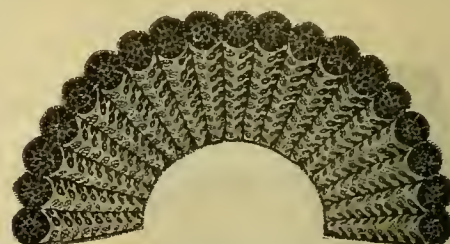
No. 39.—Jewel Box, in plush of almost any color lined with puffed satin; has leather jewel tray and nickel-plated hinges, key, and lock. Size,  $8\frac{1}{4} \times 5\frac{1}{2} \times 4$  inches; price, \$5.00.



No. 33.—Toilet Case of Russia leather, lined with puffed satin. It contains a celluloid brush, comb, and mirror; price, \$5.00.



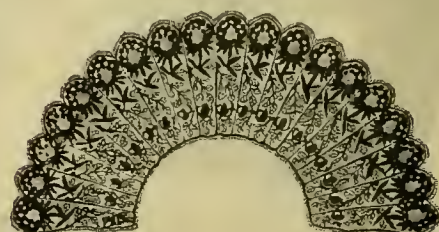
No. 37.—Ladies' Hand-run Tie, with velvet polka dots,  $1\frac{1}{2}$  yards long; price, \$8.00. This is exceedingly handsome and stylish.



No. 40.—Ladies' Collar, of black silk embroidery; price, \$1.50. We have many other styles at the same price.



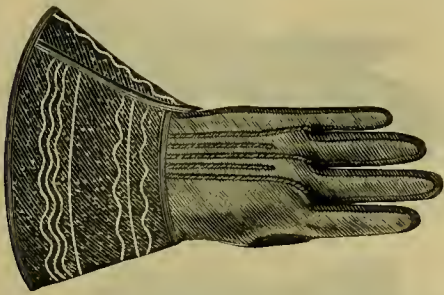
No. 34.—Ladies' Collar, of black silk embroidery; price, \$1.50.



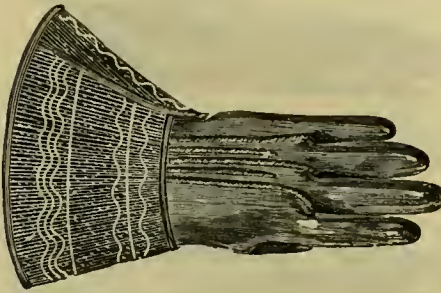
No. 41.—Ladies' Collar, of black silk embroidery; price, \$1.35.



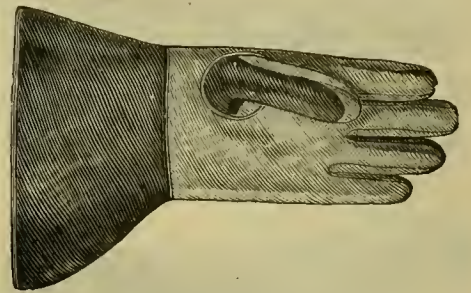
## GLOVE DEPARTMENT.



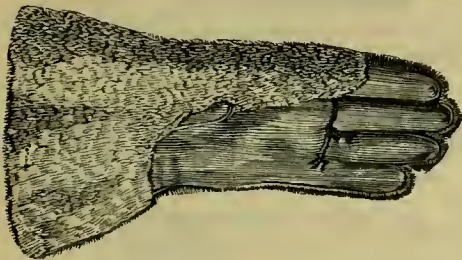
No. 1.—Men's Double Gauntlet Gloves; prices, \$1.50, 1.75, 2.00, and \$2.25.



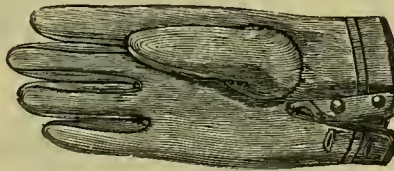
No. 7.—Men's Dog-skin Gauntlet Gloves; price, \$1.50.



No. 14.—Men's Sheep Gauntlet Gloves; prices, \$1.50, 1.75, 2.00, and \$2.25.



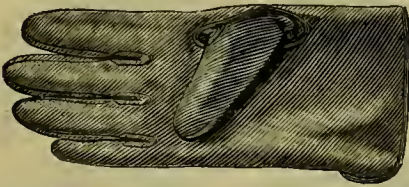
No. 2.—Men's Long Fur Gloves; prices, \$4.50, 5.00, 6.00, 7.00, 8.00, 10.00, 12.00 and \$16.00.



No. 8.—Men's Plymouth Buck Gloves; prices, \$1.00 to \$2.25.



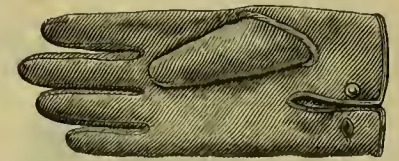
No. 15.—Men's Goat-skin Gloves, lined; prices, \$1.00 and \$1.25.



No. 3.—Men's Dog-skin Gloves, lined; price, \$1.50.



No. 9.—Men's Gloves, with 2-inch otter fur tops, plush-lined, and spring closing; price, \$3.00.



No. 16.—Men's Buck Gloves; with heavy lining; prices, \$1.00, 1.25, 1.50, 1.75, and \$2.00.



No. 4.—Men's Kid Gloves; with beaver fur tops; prices, \$2.00, 2.50, and \$3.00. With otter fur tops, \$2.75.



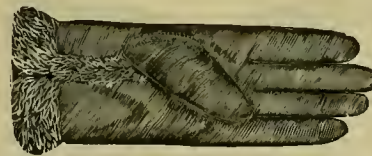
No. 10.—Men's Dog-skin Gloves; with beaver fur tops and elastics; wool-lined; price, \$1.75.



No. 17.—Men's Goat-skin Mitts; with knit-wool wrists and lining; price, \$1.00.



No. 5.—Men's Buck Gloves; with fur tops, and lined; the best made; prices, \$2.50, 3.00, \$3.25.



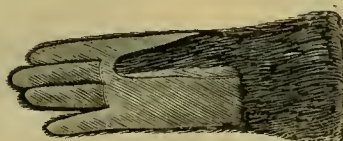
No. 11.—Men's Dog-skin Gloves; with beaver fur tops and wrist spring; prices, \$1.25, 1.35, 1.50, and \$1.75.



No. 18.—Men's Knit Mitts; wool-lined; with spring-closing and beaver fur tops; price, \$1.75; with otter fur top, \$2.25.



No. 6.—Men's Castor Gloves; with beaver fur tops, and spring closing; wool-lined; price, \$2.25.



No. 12.—Children's Kid Gloves, lined, with fur tops; prices, \$1.00, 1.25, and \$1.50.



No. 19.—Ladies' Kid Gloves, lined, with fur top; prices, from \$1.25 to \$3.00.



No. 20.—Ladies' Lined Kid Mitts with fur tops; price, \$1.25.

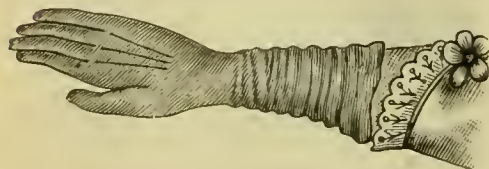
No. 13.—Boys' Fur Gloves, lined with wool; price, \$2.75.



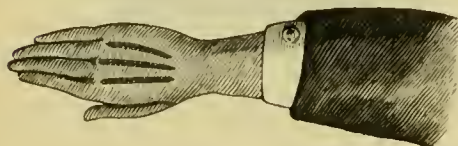
## GLOVE DEPARTMENT.



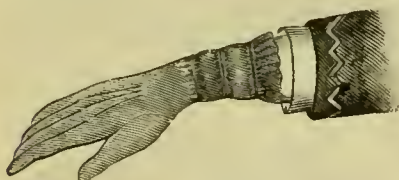
No. 21.—Ladies' Mousquetaire Kid Gloves; in all colors; 6-button Marcell; price, \$1.50, and 8-button, \$1.75.



No. 22.—Ladies' Mousquetaire Kid; in all colors and black; prices, 6-button, Atala, \$1.75; 8-button, \$2.00; embroidered in self color and black, \$2.25.



No. 23.—Men's Kid Gloves; with Foster hook; in all colors, with self color and black stitching on the back; price, \$2.00.



No. 24.—Ladies' Gloves, silk plated and fleeced lined; prices, 2 elastics, 25c. and 40c.; 3 elastics, also in black, 31c. and 50c.



No. 25.—Ladies' Kid Gloves, with Foster's Patent hook; in white and opera only; price, 7-hook Lucca, \$1.00.



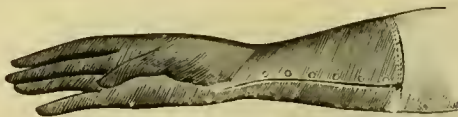
No. 26.—Ladies' Kid Gauntlets; prices, \$1.75, \$2.00, \$2.25, and \$2.50.



No. 27.—Men's Kid Gloves; prices, \$1.25, 1.50, 1.75, and \$2.00.



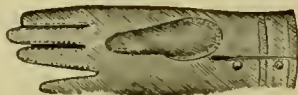
No. 28.—Ladies' Dupont Gloves, with Foster's Patent fastening; in all colors and black; prices, 5 hook, \$1.25; and 7-hook, \$1.50.



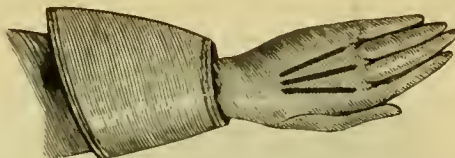
No. 29.—Ladies' Kid Gloves; embroidered, in all colors, self color and black; 6-button, price, \$2.25.



No. 30.—Ladies' Perrin Freres' Suede Mousquetaire Gloves; in all colors and black; prices, 6-button, \$1.75; 8-button, \$2.00.



No. 31.—Men's Perrin Freres' Kid Gloves; plush lined: 2-buttons; price, \$2.00.



No. 32.—Ladies' Gauntlet Gloves; in tan color, with black embroidery on the back. Sizes, 5½ to 7½; price, \$2.50.



No. 33.—Ladies' Mousquetaire Suede Gloves, Perrin Freres', in tan, with self embroidery; price, 8-button, \$2.25.



No. 34.—Ladies' Kid Gloves; genuine Foster's best new hook, that will not catch with lace, in black, white, and colors; prices, 3-hook, \$1.75; 5-hook, \$2.00; 7-hook, \$2.25; and 10-hook, \$2.75.



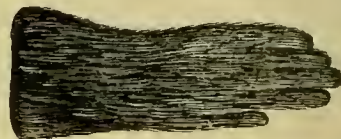
No. 35.—Ladies' Mousquetaire Kid Gloves; Perrin Freres'; in tan, with black embroidery; price, 8-button, \$2.50.



No. 36.—Misses' Daubrey Kid Gloves; in all colors; prices, 3-button, \$1.00, and 4-button, \$1.25.



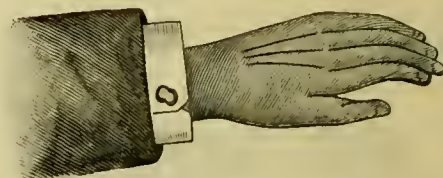
No. 37.—Ladies' Taffeta Silk fleeced Jersey Gloves; in black and colors; price, 75c.



No. 38.—Men's Fur Gloves, lined with wool; prices, \$3.25, \$3.50 and \$4.50.



No. 39.—Ladies' Mousquetaire Kid Gloves; prices, 6-button length, \$1.75; 8-button, \$2.00.



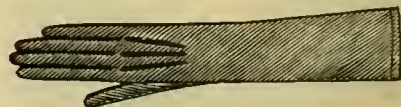
No. 40.—Men's Driving Gloves; Fisk, Clark, & Flagg's, in dark tan; price, \$2.00.



No. 41.—Ladies' Suede Mousquetaire Gloves, Perrin Freres', in all colors and black; price, 6-button, \$1.75; and 8-button, \$2.00.



No. 42.—Men's Kid Mascot Gloves; in all colors; embroidered on back; price, \$1.25.



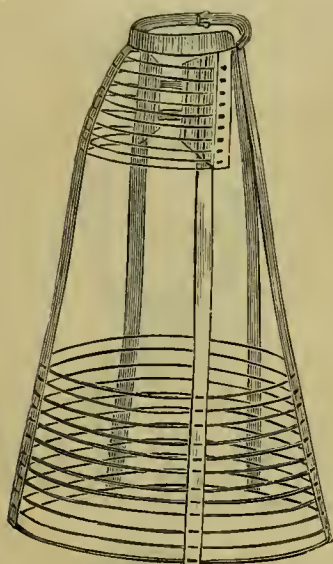
No. 43.—Misses' Daubrey Mousquetaire Kid Gloves; in tan, with self and black embroidered backs; price, 6-button, \$1.75; same, without stitching, in dark colors and tans, \$1.50.



No. 44.—Men's Fur Wristlets, spring closing; prices, \$1.25, 1.75, 2.00, 2.75, and \$3.00. Ladies' Fur Wristlets, spring closing; prices, \$1.00, 1.25, 1.75, and \$2.00.



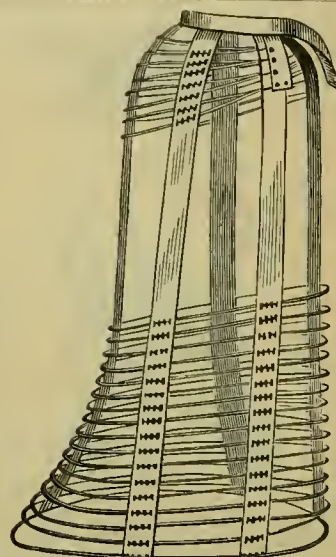
## CORSET DEPARTMENT.



No. 1.—Hoop Skirt, this shape, made of best quality material, all sizes ; price, 75c.



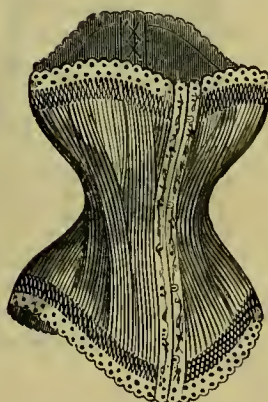
No. 4.—Strawbridge & Clothier's Favorite "F" Corset ; a very beautiful woven corset, well-boned and closely woven ; in drab and white ; easy and graceful ; sizes, 19 to 30 in. ; price, \$1.25.



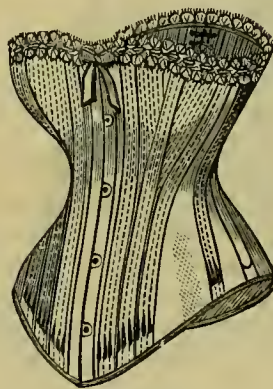
No. 9.—Hoop Skirt, bustle at top, steel all around, all size ; price, 80c.



No. 2.—Double Adjustable Corset, strongly made of heavy jean, with heavy bones, two facings on hips, double steels in front. Sizes, from 23 to 36 in. ; price, \$1.25 ; in drab only.



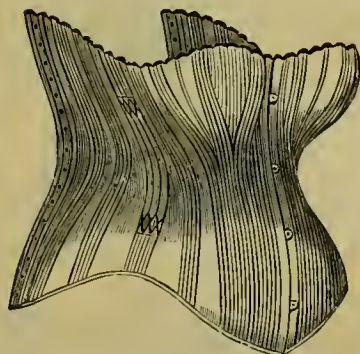
No. 5.—600-Bone Corset, so called from the number of fine bones used in making it. It is easy and graceful in shape and very durable. Both white and drab, stitched in red and blue ; sizes, 18 to 30 in. ; price, \$2.25.



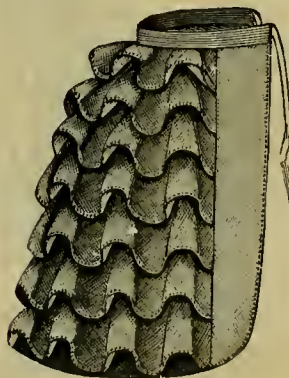
No. 6.—Fine French Corset, of satin in fancy colors, pink or drab ; easy and flexible ; sizes, 18 to 23 in. ; price, \$1.50. Also, in white, handsomely embroidered ; price, \$3.00.



No. 10.—The Contour Corset, made with extra heavy bones, long waist. It is particularly adapted to stout figures ; sizes, 19 to 30 in. ; in drab or white ; price, \$1.30.



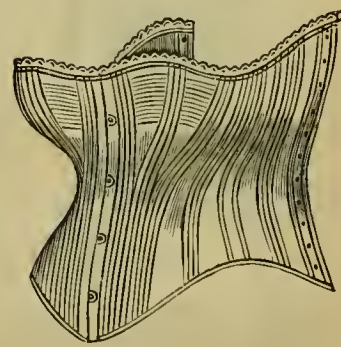
No. 3.—Common Sense Corset ; sizes, 19 to 30 inches ; price, \$1.10. This well-named corset gives full value for the money.



No. 7.—Pleated Tampico Bustle, with seven rows of pleating with side-pieces ; length, 12 in. ; price, 95c.



No. 8.—Wireless Bustle, of French Hair Cloth, very light and durable. In two lengths ; 12 in. \$1.65 ; 15 in., \$2.00.



No. 11.—Riding Corset, of fine French Coutil, very easy and comfortable ; and admirably adapted for the purpose. Sizes, 19 to 27 inches ; price, \$2.00.



## CORSET DEPARTMENT.



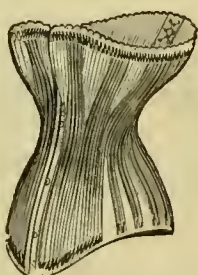
No. 12.—"C. P." Corset, our own importation; made of superfine Coutil, in drab or white. Long over stomach and hips, two side steels from 25 in. long upwards. This corset is of unequalled shape, with a circular gore on hips. Sizes, 19 to 30 in.; price, \$3.50.



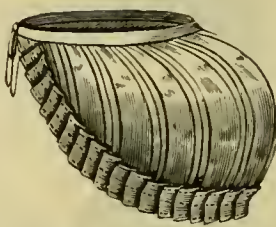
No. 13.—Martha Corset, well made, of good shape, and undoubtedly the best corset in the market at the price, 50c. In both drab and white. Sizes, 19 to 27 inches.



No. 14.—Paris Corset, made of French Coutil, filled with fine bone, very soft and durable, in white only. This is a domestic corset, made to our own special order. Sizes, 19 to 30 in.; price, \$1.35.



No. 15.—Gussie Corset, 10 in. in length, full of bones, suitable for riding, for misses, or negligé wear, in white only; price, \$1.50.



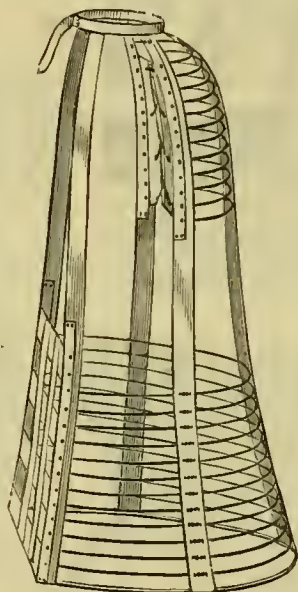
No. 16.—Short waist Pique Bustle, made in two sizes. Suitable for persons with small hips; prices, 55c. and 80c.



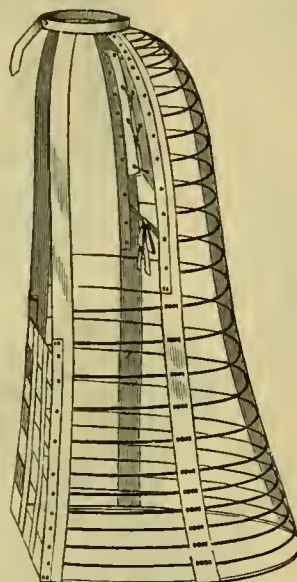
No. 17.—Unique Corset, a very comfortable woven corset; 11 in. long. Suitable for small ladies or misses, in white only; price, \$1.15.



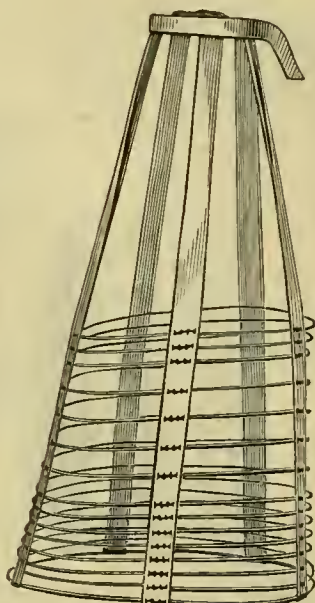
No. 22.—Breakfast Corset or Spanish girdle, for deshable wear and for horseback riding; price, \$1.00.



No. 18.—Hoop Skirt, of this style, made of best materials; price, 90c.



No. 19.—Hoop Skirt, this style, well made of good materials, all lengths; price, \$1.40.



No. 20.—Hoop Skirt, with bustle this style, made of best materials, all sizes; price, 45c.



No. 21.—Bustle with apron front, in this style, of good materials; prices, 75c. to \$1.25.



No. 23.—"C. P." Corset, our own importation; made of French Coutil, with two steels on side, spoon steels in front, low bust, long over stomach and hips. Adapted to stout figures; white and drab. Sizes, 19 to 36 in.; price, \$2.00; extra size, \$2.25.



No. 24.—"C. P." Corset, our own importation; made of French Coutil, with eight gores, very low waisted and very full hips, with side steels; in drab and white. Sizes, 19 to 30 inches; price, \$1.80.



## ART NEEDLEWORK.

The latest nonsense in a decorative way is fitting windows with satin patchwork in place of stained glass.

The newest table mats are made of embroidered leather. They are not pretty, but being the fashion that is all that is necessary.

For the frame of a small hanging mirror, sapphire plush is used. A scroll pattern of silk braid of any contrasting hue is disposed upon it, and then embroidered over in point-russe with various bright-colored silks, mingled with touches of gold thread. A heavy cord of silk and gold finishes the frame.

Combinations of pink and olive are considered the most desirable this season. A beautiful example is a large straight-backed rocking-chair covered with olive plush, on which wild roses and foliage are embroidered in silks. The tints of these are carefully chosen and blend from the light pinks of the roses through red and browns in the foliage into the olive plush.

A useful and even tasteful cover for the marble slab of the sideboard is made of a strip of cotton flannel just the width of the slab. It should be long enough to hang over at the ends four or five inches. Trim the ends with white or colored ball fringe, and a row of Kate Greenaway figures may be outlined at each end. Line the flannel with fine white cotton cloth or with Turkey-red cotton.

A charming method of embroidering a chate-laine bag is to use the small gold sprays employed for ecclesiastical embroidery, and worked in a hand frame. These sprays are transferred to a plush or velvet ground and sewed down with small stitches. A lining of yellow satin and clasps of dull gold will complete such a bag, which might be either in dark blue or claret-colored plush.

Darned-net curtains are very pretty for bedrooms. Buy what is called bobinet. Cut it lengthwise. Take a pretty shade of blue, old gold, or rose-colored zephyr and a zephyr needle. Darn a stripe about eight or nine inches wide, then leave a space undarned, and so on until you fill out the desired width. Finish the edge with lace, or work a scallop with buttonhole stitch. Line with a tint of silesia lighter than the working thread.

Chatelaine bags are too useful to go out of fashion. The tendency this season is to avoid floral sprays in decorating them, and to adopt nondescript Eastern designs, heavily wrought in silk to stand out in relief from a plush surface. Gold and silver thread and bullion play a prominent part in these bags, and when mounted with appropriately-handsome clasps, they may be made to reach a sufficiently extravagant value to satisfy the demand of even an American.

A very simple way to embellish a damask napkin of small pattern, is to treat it as if it were a pocket-handkerchief, working the edge in open hem-stitch, with one or two similar rows further up in the border. For this purpose the French, Italian, or Belgian linen is the most suitable, as it has an artistic quality that does not exist in the others. Very good effects can be produced by drawing threads. In the very old work sometimes met with on napkins in the East, the colors employed are pale salmon, pale pink, pale blue, and light olive, with the pattern here and there enhanced by gold or silver threads.

Portieres, handsome but easily made, are of wool momie-cloth in wine, olive, or dark blue, or in some one of the artistic shades. These portieres are divided into frieze, field and dado bands of plush of the same color. The surface is then treated at regular intervals by irregular disks, or the figure of some flower, such as the marsh-mallow or dogwood. This is outlined with filoselle by couchings; on wine-red the marsh-mallow would be outlined with cream and pink filoselle together, the shape of the petals being carefully preserved, with some French knots in the centre, and an occasional line in the petals breaking up the inclosed surface somewhat.

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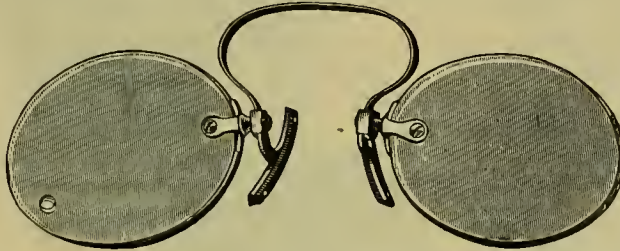
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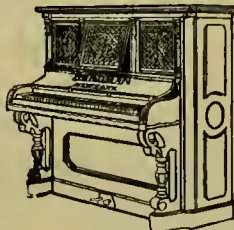
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## ABOUT APRONS.

The prettiest aprons of the season hail from Paris, and they nearly all have bibs. Some are made entirely of black lace, others of white. Velvet plays a conspicuous part in nearly all, especially red velvet, of which several of the bibs are made. Tufts of chenille appear, on many, while some are composed entirely of the petit pois (spotted) lisse, which is studded all over with the tiniest pea-drops. A red velvet apron with bib was bordered and striped with lace, and had a lace pocket on one side. The ordinary size of the fashionable aprons of to-day is three-quarters square, but closely gathered at the waist, thus diminishing the apparent width. Some in black lace have a black lace fichu combined with them, so that quite a simple morning costume is transformed into a dressy one thereby.

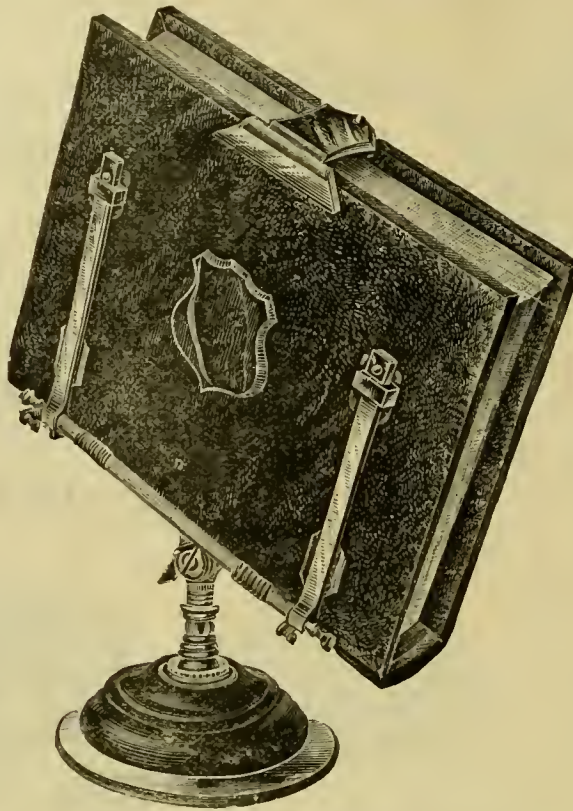
Plain black silk and satin aprons are things of the past. When these materials are used they are pleated from top to bottom in small close pleats and bordered with lace (black lace over white) and have lace pockets at the side. Black velvet is mixed with the lace aprons and Chantilly is more employed than Spanish. Swiss bodices, instead of bibs, form also a distinctive feature in the new aprons and conduce to their dressy appearance. White silk aprons with gauze stripes and white cock feather trimming, forming a heading to Valenciennes lace, are one of the newest introductions from Paris; while a black lace apron with handsome velvet appliques has a black lace sleeveless jacket attached. A much admired apron has a small applique bib, three treble box-pleats of muslin for the skirt with a band of applique between each plait, and this style appears in a variety of combinations of silk and velvet, jet and velvet, muslin and linen.

Those who are clever with their needles, and deft with their fingers, would have little trouble in making almost any of the newest apron models. Many are composed of alternate rows of muslin and of lace insertion, or of lace insertion and colored ribbon, which are carried up to the bib. They are always surrounded by lace, sometimes put on in a double row very fully gathered, sometimes in a cascade on one side, and gathered plainly on the other, while a pocket of lace, with a knot of ribbons, completes the effect. Occasionally, in lieu of the small bib intended to be pinned upon the front of the dress, a gathering of lace and muslin turns down upon the apron in front.

Pink, blue, red, and other colored satin aprons have the small bibs made entirely of rows of narrow pleated lace. The apron is cut in battlements at the lower edge, with white lace below, and arranged upon each side, and on the pocket. A piece of soft, plain hemmed silk forms a foundation, on which printed mousseline de soie in artistic colorings is gracefully draped. This draping of soft material over silk is a new idea in aprons, and some are made thus of canvas gauze with colored velvet circles appliqued on, such as pink and ecru, a frill of the same at the lower edge, and large looped bows of white satin ribbon at the one side. This design looks well, made in jetted net, with a bordering of jet lace. There is a great liking now for black over color, and so this can be made either on black or apricot, cardinal, or any other shade.

Some black satin aprons display a large embroidered sun-flower in gold thread or jet. Some, again, have braces to bibs, as in the case of a black satin one, with small pleated flounces, each edged with gold braid. To this was a pointed piece, meeting at the back, and tied round the skirt with a bow of ribbon. Madras muslin, trimmed with lace and colored ribbon, is worn for bazar aprons, and also Spanish blonds, white and black. Cotton aprons are still worn for lawn-tennis and other useful purposes; but in these there is little that is new.

An apron stall at a fair is always a success, and now, with the returning favor with which aprons are viewed for everyday wear, would bring in a good sum. Mixed with the more elaborate velvet, lace and silk, there should be school-room aprons in brown holland, made with pockets, bibs and shoulder-straps; housekeepers' aprons, with the lower edge turned up, to make a deep pocket, and stitched in the centre, with a small pocket above, on the right side.



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## ABOUT THE HOUSE.

The most fashionable dining-rooms are now furnished in mahogany.

A solution of bichromate of potash is often used for darkening mahogany furniture.

A little piece of butter dropped into the starch while cooking, gives the clothes a fine polish.

Salt extracts the juices from meat in cooking. Steaks ought not therefore to be salted until they have been broiled.

To stone raisins easily, pour boiling water over them and drain it off. This loosens them, and they come out with ease.

Furniture needs cleaning as much as other woodwork. It may be washed with warm soap suds, quickly wiped dry, and then rubbed with an oily cloth.

Powdered magnesia in cake form is the most harmless powder for the face. It removes the objectionable gloss, but does not give the face a chalky appearance.

Damask leather paper for walls is one of the most recent novelties. It is made in medium colors, and can be washed without injury, with a damp sponge or cloth.

No two after-dinner coffee-cups should be the same, and this will enable china collectors to interest themselves in what they have got that is old, new, odd, unique, and pretty.

Common soda is excellent for scouring tin, as it will not scratch the tin, and will make it look like new. Apply with a moistened newspaper and polish with a dry piece. Wood ashes are a good substitute.

Steel knives, which are not in daily use, may be kept from rusting if they are dipped in a strong solution of soda; one part of water to four of soda; then wipe dry, roll in flannel, and keep in a dry place.

There is nothing better to clean window-glass than chamois skin. Wash the skin carefully first; after washing the glass, rinse the skin, wring it dry, and wipe the glass with it. No other polishing will be required.

Oil stains on carpets, if action is taken at once upon the oil being spilled, may be removed by scattering corn-meal upon them. The meal will absorb the oil. Also, the application of a hot iron through a heavy sheet of blotting paper, will have a like effect.

In a small room where ground space is valuable, it is a good plan to have a long book-case to contain two rows of books. It should be fixed on the wall, about the level of the eye, and supported by brackets. A moulding round the top and a few bits of china will make it quite decorative.

To any one so unfortunate as to be obliged to move, it may be of value to know that canned fruit may be transported without fear of loss, if the glass cans are securely packed in sawdust. This must be very firmly pressed down so that the cans cannot be moved by the jarring of the wagon or car.

Many people in the country who are compelled to drink well-water, are boiling all that is used in the family. The question is frequently asked how long it should be boiled. The best chemists say that half-an-hour's boiling is considered sufficient to destroy disease germs, if any exists in the water.

Wall brackets for vases or candlesticks, little book-cases, with a shelf above for ornaments, and a narrow under-ledge for tiles or plates, tiny hanging china; cases are all objects within most reasonable reach, with the assistance only of an intelligent cabinet maker and an ingenious and thoughtful domestic designer.

China plates look very pretty upon little green oaken shelves, ranged around a room at one level, or, if preferred, one above another: or over a doorway. They may be of the most inexpensive nature, requiring only proper dimensions to allow plates to lean safely against the wall, and to be protected from slipping by an upright ledge.

## Buy Slippers for Christmas Presents

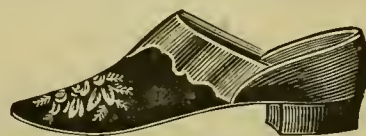
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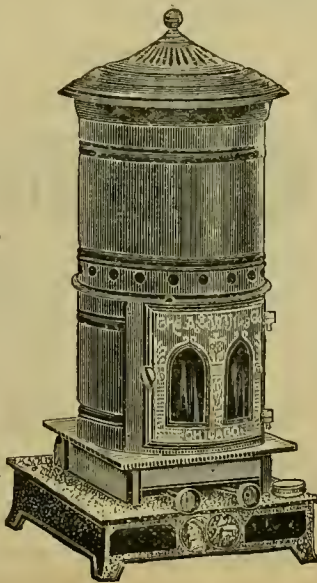
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## PRESCRIPTIONS.

## AROMATIC SALINE MIXTURE.

Carbonate of soda, 2 drachms; phosphate of soda, 4 drachms; powdered Jamaica ginger and aromatic confection, of each, 1 drachm; compound tincture of cardamoms,  $\frac{1}{2}$  fluidounce; syrup, 1 fluidounce; cinnamon water, enough to make up 6 fluidounces. *Dose*, 1 to 2 table spoonfuls thrice daily; for use in chronic diarrhœa, and heartburn, with griping or acidity.

## MIXTURE FOR SEA-SICKNESS.

Tincture of opium,  $1\frac{1}{2}$  fluidrachms; aromatic spirits of ammonia and tincture of capsicum, of each,  $\frac{1}{2}$  fluidounce; distilled water, enough to make up six fluidounces. *Dose*, 1 tablespoonful; used both to prevent and to relieve sea-sickness; and most effective when taken in a little cold brandy-and-water.

## SENEGA MIXTURE.

Camphorette tincture of opium and syrup of tolu, of each, 3 fluidrachms; decoction of senega, enough to make up 6 fluidounces. Stimulant, expectorant, diuretic, and anodyne. *Dose*, 2 tablespoonfuls, three times daily; for use in asthma, chronic coughs, and bronchial inflammation.

## COMPOUND SENNA MIXTURE.

Tinnevely-senna, 4 ounces; unbleached Jamaica ginger, bruised,  $\frac{1}{4}$  ounce; boiling distilled water, 1 pint; place them in a covered vessel and digest for three hours in a hot place, frequently stirring. Next press out the liquor and dissolve in it, while still hot, 5 ounces of sulphate of magnesia. When the solution has become cold, pour off a clear portion, or strain through a flannel, and add to it, 4 fluidounces of compound tincture of senna; aromatic spirits of ammonia, 1 fluidounce; oil of cloves, 10 drops; mix, and keep it well corked in a cool place. The product is excellent, far from disagreeable and occasions none of the unpleasant effects which often follow the use of ordinary black-draught.

## COMPOUND SPERMACE TI MIXTURE.

Spermace ti, 3 drachms; yolk of 1 egg; syrup of tolu, 6 fluidrachms; nitre, 8 grains; pennyroyal-water, enough to make up 10 fluidounces. *Dose*, 2 tablespoonfuls, three times daily; for use in troublesome coughs, bronchial irritation, and the like.

## COMPOUND SQUILL MIXTURE.

Vinegar of squills, 2 fluidrachms; compound spirits of horseradish and solution of acetate of ammonia, of each,  $1\frac{1}{2}$  fluidounces; pimento water,  $2\frac{1}{2}$  fluidounces; distilled water, enough to make up 8 fluidounces. *Dose*, 2 tablespoonfuls, thrice daily; for use in asthma, chronic coughs, hoarseness, and sore throat.

## STOMACHIC MIXTURE.

Powdered rhubarb,  $\frac{1}{2}$  drachm; aromatic spirits of ammonia, tincture of cascarrilla, and tincture of orange peel, of each, 3 fluidrachms; tincture of ginger, 2 fluidrachms; syrup, 6 fluidrachms; distilled water, enough to make up to 6 fluidounces. *Dose*, 1 to 2 tablespoonfuls, thrice daily; for use in dyspepsia with loss of appetite, with debility and depression.

## TARAXACUM MIXTURE.

Extract of taraxacum, 2 drachms; bicarbonate of soda,  $\frac{1}{2}$  drachm; tincture of calumba and syrup of orange peel, of each, 1 fluidounce; distilled water, enough to make up 6 fluidounces. *Dose*, 1 to 2 tablespoonfuls, thrice daily; for use in bilious dyspepsia and loss of appetite.

## VALERIAN MIXTURE.

Compound tincture of valerian,  $\frac{1}{2}$  fluidounce; oil of cajeput, 15 drops; camphor-julep, enough to make up 6 fluidounces. *Dose*, 1 to 3 tablespoonfuls, thrice daily; for use in hysteria, epilepsy, nervous or neuralgic headache; spasms, low fevers, and various other diseases of a nervous or spasmodic nature.

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## BUBBLES OF MIRTH.

The Chicago girl who wears number-ten shoes, is still able to stand considerable x-her-size.

Gladstone reads the lessons on Sunday, in Hawarden Church; he is said to be a prime minister.

"Mary Jane, have you given the gold fish fresh water?" "No, ma'am; what's the use? They haven't drunk up what's in there yet."

"Emile," asks the teacher, "which animal attaches himself the most to man?" Emile, after some reflection—"The leech, sir."

When Fogg was asked regarding the latest additions to the English language, he said he would ask his wife. She always has the last word.

Why is coal the most extraordinary article known to commerce?—Because, when purchased, instead of going to the buyer, it goes to the cellar.

"No," said the angry Phila. husband, after being worsted in battle with his wife; "no, I won't get a divorce, but I will have a terrible revenge. I'll buy a cornet and practice here, every evening."

A young man who went to the late war, began his first letter to his sweetheart after this fashion:—"My dear Julia—Whenever I am tempted to do wrong I think of you, and I say, 'Get thee behind me, Satan.'"

A young lady called at the box office of Music Hall, one day last week, and inquired for "two circular dress seats." The genial ticket-seller charitably handed out a couple of dress-circle seats without a word.

A man named Gasbill recently applied to the Arkansas Legislature to change his name, because his girl always objected to his figure whenever he'd metre. She said he was too high, and turned him off.

Sweet little Meg came into her Sunday-school class one morning, her eyes filled with tears, and looking up into her teacher's face, said: "Our dog's dead, and I guess the angels were real scared when they saw him coming up the path, for he's awfully cross to strangers."

Woman, with dog jumping at her, to professor, owner of the animal: "For heaven's sake, man, call your dog off, or he'll bite me." Professor, standing on one foot and scratching his head: "One minute, madam, one minute; (to himself) as soon as I can remember the infernal brute's name."

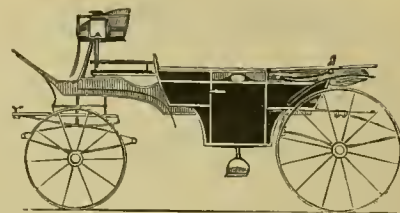
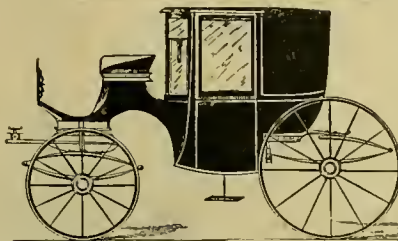
The Prince of Wales plays the banjo, the Princess Louise the guitar, the Princess of Wales has accompanied Nilsson on the piano, the Duke of Edinburgh plays the violin, and the Duchess is able to turn the pages of a full score, while the Duke of Albany is a musical genius. Nice family to have for neighbors!

"Yes," said Mrs. Brownsmith, "I want a good girl, and possibly you might do; but have you had any experience?" "Ixpariance, is it?" replied the damsel, resting her hands on her hips and tossing her head in the air; ixpariance, is it? Feith, and haven't Oi been in no less than twenty families the last month?"

"Ah, Victorine, my poor girl, how you have changed!" "It is because I have just come from the dentist's, madame; he pulled out two of my teeth." "Two?" "Yes, madame; a good one and then a bad one; he made a mistake the first time." "How horrible!" "But it doesn't matter. He was very reasonable; he only made me pay for one."

Mrs. Parvenu has recently furnished her new house, and it was gorgeously done. Everything was in style, and the carpets were woven in one piece to fit each room. Mrs. Parvenu has a daughter, and of her she was talking to a visitor. "Ah, Mrs. Parvenu," said the lady, "your daughter doesn't go out much?" "No, not a great deal. It tires the poor dear so much." "Indeed! Isn't she well?" "Oh, yes, well enough; but you see at so many of the houses where she must call she must walk over the seams in the carpet, and it hurts the poor dear's feet and makes her so tired."

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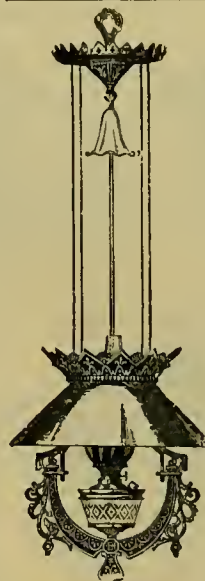
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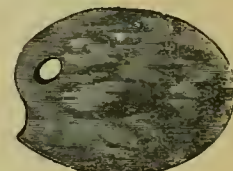
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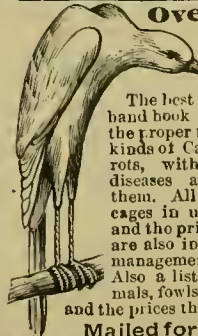
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## SHORT HINTS.

Kid shoes can be kept soft and free from cracks by rubbing them once a week with pure glycerine.

A little saltpetre or carbonate of soda mixed with the water in which flowers are placed, will keep them fresh for two weeks.

To polish copper, heat a teacupful of vinegar and put in it a tablespoonful of salt. Apply hot with a flannel cloth, and rub until dry.

To remove egg stains from silver spoons, take a little common salt between the thumb and finger and rub the stain briskly. Then wash in hot suds.

The very best thing with which to clean tinware is common soda; dampen a cloth, dip it in the soda, and, after briskly rubbing, wipe the ware dry.

For a sty, paint the inflamed papilla with tincture of iodine, every hour or two, during the day. Apply with a camel's-hair pencil, holding the lids apart until the iodine is dry.

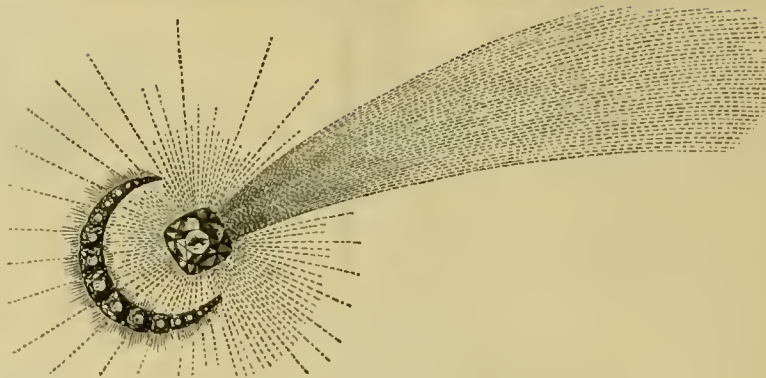
A poison of any description which has been intentionally or accidentally swallowed, may, it is said, be rendered almost instantly harmless by simply swallowing two gills of sweet oil. A person with a very strong constitution should take nearly twice the quantity. This oil, it is alleged, will positively neutralize every form of vegetable, animal, or mineral poison with which physicians and chemists are acquainted.

Lemon juice will take tan off from the hands. If the skin is thin, dilute the lemon juice with cold water. Pulverized oxalic acid, applied with a nail-brush, will take off fruit-stains, as well as tan. If the hands are thin and bony, soak a tablespoonful of oat meal in three times as much of cold or luke-warm water; until the liquor looks white; then wash the hands in the oat meal water, leaving as much as possible upon the hands. After two or three minutes, when this has dried, wipe the hands gently with a silk handkerchief.

Cracks in Stoves.—The following, though not new, is a most valuable recipe for the house-keeper. Take good wood ashes and sift them through a fine sieve, adding an equal quantity of clay, finely powdered, together with a little salt. Moisten this mixture with water sufficient to form a paste, and fill the cracks in the stove with it. The cement never peels or breaks away, and becomes very hard after being heated. The stove must be cold when the cement is applied. It is very useful in setting the plates of a stove, or in fitting stove-pipes, as it renders all the joints air-tight.

A good way to prevent dust when sweeping a room is to cover the broom with a cloth slightly dampened. The dust will be easily removed by this means, and not dispersed about the room. Moreover, it will be found that the colors of the carpet will be brightened by this means far more than by ordinary sweeping; and after a good broom has been used in the usual way, it will be found an excellent plan that the servant go over the carpet again with a damp cloth. The colors of a faded carpet can be restored by washing it over with ammonia water on bullock's gall. In rooms where the woodwork is painted it is always well to have an inch or two of the floor painted also, so that if, in changing carpets, they do not fit exactly it will not be as noticeable as if a white hue was shown.

Oak floor stain: Two quarts of boiled oil, half a pound of ground umber (mixed in oil by colormen), one pint of liquid driers (turbine), one pint of turpentine, mix. After cleaning and planing your boards, lay this on with the grain of the wood. If required lighter, add naphtha till the required shade is attained. It darkens with age. Give it twelve hours to dry; then varnish with wood varnish, or use only beeswax or turpentine. The result is good in time, but slower than varnish. To get your line straight across a room to stain a border, chalk a long piece of string, stretch it where you require your line, then lift the centre and let it fall sharply on the boards. The result will be a clear line in chalk. The quantities given will stain a two-foot border around a room twenty feet by sixteen feet.



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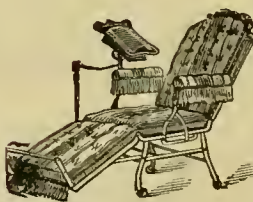
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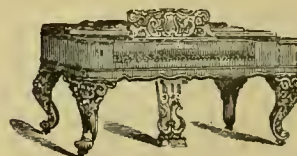
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## DECORATIVE HINTS.

Egyptian cloth is a very effective furniture covering.

Old broche shawls make handsome and effective portieres.

New dinner cards are in the forms and shapes of musical instruments.

Frames of white lace over tufted bright satin are now used for photographs.

The handsome antimacassars are made of white satin painted in æsthetic style.

Soft browns, blues, and reds are the fashionable colors for parlor furniture at present.

Fireplace curtains running upon invisible wires or upon visible brass rods are now made to draw before the grate.

The newest fire hand-screens are made of nothing but old-fashioned palm-leaf fans, painted and decorated with ribbons.

Beveled-edged mirrors to hang upon the wall now come without the addition of a plush or velvet frame. They generally have a spray of flowers and leaves painted across one corner.

Some of the new buffets are exceedingly handsome in design, and have many little mirrors stuck in here and there. They are made of mahogany, which is the fashionable wood at present for dining-room furniture.

Portieres should not be looped back. The straight natural flow of the material is greatly to be preferred. A curtain hung upon a rod with rings can be pulled back and forth at will, and there is no necessity of looping it back.

Old gold Turkish satin, with a Renaissance pattern applied in garnet velvet, edged with gold twist, makes a handsome valance for a drawing-room mantel. Mantel lambrequins, by the way, should not be too long. Eight to ten inches is long enough.

An embroidered door-hanging has been of late a popular bit of needlework. One of these, in width corresponding with the door, is made of Venetian yellow raw silk, crossed by brown velvet braids connected by an arabesque of blue silk and gold thread. Loose peacock feathers are worked on the body of the stuff.

When you desire to paint upon your panels designs in oils or water-colors with tinted or gilded background, always consider first the relation in color between woodwork and walls. The skirting board, window frames, and doors should be darker than the walls, and the walls in turn darker than the ceiling. If your papering, for example, be decided bird's-egg blue, a rich effect in color may be gained by painting the doors and woodwork in dull Indian red. If yellow prevails on the walls, a dark, low-toned Antwerp blue may be used on the woodwork; if Pompeian red, try dark bronze green doors and skirting.

In silver services the repousse and hammered wares are the favorites. A delightfully old-fashioned pattern shows a plain ribbed decoration, which owes its introduction to an old China teapot, brought over on the Mayflower. This quaint piece, said to be still in existence, forms the model of a chasing that it is yet highly thought of. "Five o'clock tea services," comprising the tea-kettle, with lamp, water-kettle, sugar-bowl, cream jug, and tray, come in the repousse and hammered styles. For private families individual "salts" and "peppers" are going out, and there is a return to the large salt cellar with spoon and the pepper bottle. The latter comes in pairs; a gilt top on one for red pepper, a silver top on the other signifies that that contains cayenne. A popular style of salt-cellars are the hammered silver with unfinished edges, very antique looking, as are also the quaint little spoons. Very odd teaspoons have curiously twisted handles and oxidized bowls. The favorite wares for tea and "cafe noir" cups and saucers are Royal Worcester, Copeland, and Minton. Sometimes one set is made up of specimens chosen from all of these.

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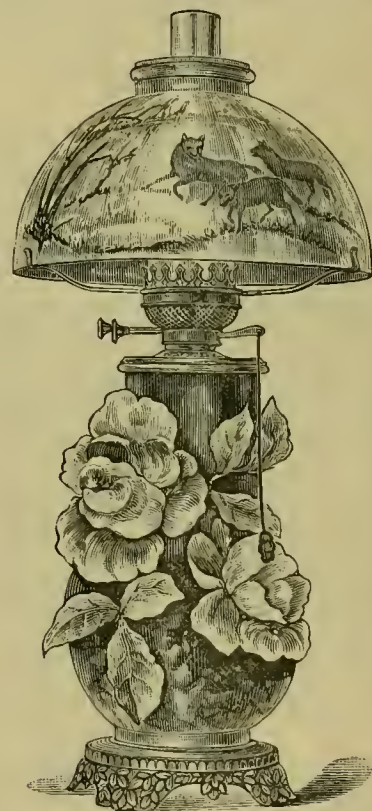
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Keeps Canaries and other cage birds in constant health and song, and cures diseases. Price, 15 cents, at Druggists.



## RECIPES.

**FRESH CODFISH STEAK** is a good breakfast dish; cut in slices an inch thick and broil; or roll in flour and fry in butter.

**CUP CAKES** can be varied by cutting them in two or three thin slices and filling with jelly, or with any of the various mixtures used in layer cakes.

**SPARE RIBS** are good broiled, though few people know it. Crack the bones, and broil over a good bed of coal; serve with apple omelet.

**GROUND RICE CAKE.**—Half-a-pound of ground rice, four eggs, and enough loaf sugar to sweeten. Beat the whole together for twenty minutes; then bake in a slow oven.

**BUTTER SCOTCH.**—The children's favorite—is made of one cup of butter, one cup of sugar, and one cup of molasses. Boil in cold water until the mixture hardens. Then spread it thinly in pans, and mark it in little squares or diamonds.

**TO USE-UP COLD MEAT.**—Prepare the meat as for hash; fill a deep dish with boiled macaroni; on the top of that, place the hash; cover it with tomatoes, over which sprinkle bread crumbs with a little butter; bake until nicely browned.

**ANCHOVY SAUCE.**—Heat a dinner plate until it will melt half-an-ounce of butter placed on it; take the yolk of a fresh egg, beat it with a fork into the butter; add a teaspoonful of anchovy sauce, cayenne pepper and salt to taste. Have ready some freshly-browned squares of toast, dip them into the mixture, covering both sides; and serve at once.

**INDIAN MEAL CAKES.**—Take as much meal as may be required, scald it partially; then take some drippings of lard and warm water, melt the fat lard with it; then take the meal and mix it with the milk to proper consistency; add a little salt and a beaten egg, or the egg may be omitted. Bake on the griddle and you will have an excellent cake.

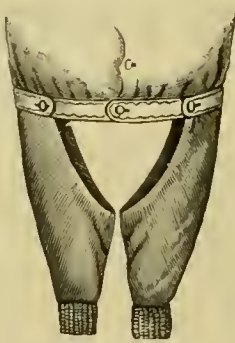
**EXCELLENT DOUGHNUTS.**—Two cups of bread-rising, two cups of sugar, one cup of milk, half a cup of lard, one nutmeg, one teaspoonful of salt and two eggs. Warm the milk and lard together, and mix with the rising; then add the other ingredients, with flour enough to make a soft dough; and set it to rise. When very light, roll out, cut, and cook in lard.

**JUMBLES.**—One quarter of a pound each of butter, sugar, and flour; one egg; beat the butter and sugar to a cream; add the well-beaten egg; stir in the flour, a little at a time; flavor with rose-water; bake in gem pans; or add flour enough to roll them out and bake as you do cookies. If you follow the latter method, after the jumbles are in the tins take a fork and pick the tops of the cakes to make them look rough.

**BOMBAY TOAST.**—Take one ounce of anchovies, wash, bone, and pound them in a mortar with one ounce of fresh butter, till reduced to a smooth paste. Melt the anchovy-butter in a saucepan, and as it melts add the beaten-up yolk of two eggs; stir till of the consistency of cream; add cayenne pepper to taste; and spread the mixture on some slices of bread fried in batter to a nice brown. Serve while hot.

**COCOANUT PUDDING.**—One-quarter-of-a-pound of butter, the yolk of five eggs, one-quarter-of-a-pound of sugar; beat the butter and sugar together, add a little of the cocoanut at a time, and one-half teacupful of cream. Do not bake too long or it will destroy the flavor. Use one cocoanut. After it is baked, beat the white of the eggs with four or five tablespoonfuls of sugar. Spread over the pudding and bake a light brown.

**DELICATE INDIAN PUDDING.**—One quart of milk, two heaping tablespoonfuls of Indian meal, four of sugar, one of butter, three eggs, and one teaspoonful of salt. Boil the milk in the double boiler. Sprinkle the meal into it, stirring all the while. Cook twelve minutes, stirring often. Beat together the eggs, salt, sugar, and half-a-teaspoonful of ginger. Stir the butter into the meal and milk. Pour this gradually on the egg-mixture. Bake slowly for one hour.



Patented June 20, 1882.

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From Coughs, Colds, and Croup, by dressing them in the  
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LADIES can secure dress-patterns and other valuable premiums by soliciting subscribers among their friends and acquaintances, for STRAWBRIDGE & CLOTHIER'S QUARTERLY. Send postal card for the premium list.



## FASHION NOTES.

Both Roman and Egyptian sandals are in favor just at present, and will be the favorite modes all through winter, for dressy house wear.

The novelties in gloves are the gray shades which Parisian women call "sad" or "tender," and which importers offer in preference to the long-favored tan-color.

The wear-and-tear-defying material known as Limousine, is a very popular fabric this season. This soft, thick goods comes in many blended colors, the predominating one producing a very uncertain shade, so closely is it woven into the other colors. Limousine is invariably made-up with knittings or flounces of the same tricot-cloth.

The very large Chevreuse collar of black velvet is quite generally adopted by fashionable young ladies. The collar is usually of black velvet, richly embroidered in black silk flowers and leaves, this adornment almost concealing the lower half. Sometimes the edges are cut into square blocks, with embroidery in special designs worked in the centre of each. Deep cuffs to match may or may not be worn, according to fancy.

Among novelties in neckwear are ottoman silk scarfs, woven in old antique patterns, showing an artistic intermingling of scarlet, green, bronze, and bright gold. These scarfs are to be fastened up close in the throat outside the street jacket, and are tied in the same manner as the steenkirk of white lace, worn two years ago—a style of neck-dressing closely imitating that worn by noblemen and gentlemen in the reign of Charles II.

Evening gloves are of undressed kid chiefly, and display the creamy, white pearl, and faint shades of almost any color. Flowering almond is the fashionable tint of pink, and oat-straw the selected shade of yellow worn with full-dress toilettes. Exceedingly long wrists are seen in the new evening gloves, and these are much wrinkled along the arm, according to Parisian fancy. The famous actress in "Fedora" wears gloves over a yard long.

Many of the newest pelerines are opened on the shoulders and strapped across with tiny bands and buckles; or button, with cords laced in and out. Others are draped on one shoulder, then carried over and fastened on the other with a bow, and floating ends of satin ribbon run through a gold or silver slide. There are also graduated capes, the edge of each finished with a delicate vine pattern in embroidery or braiding in fine arabesque designs.

There can be nothing handsomer or more elegant than a velvet dress, further enriched by fur trimmings, or Lyons velvet alone, which many prefer. Velvet this season, while sharing the honors with plush, is really in greater vogue for reception and carriage costumes. The very moderate sum asked this winter for plush allows of its more general use by those who, by reason of its cost, last year found it beyond the means of a limited purse. Real silk velvet, however, stands at its old costly price, and will, as before stated, constitute the carriage and visiting dress *par excellence* this winter.

The following model for an autumn wrap comes from a London designer. The material is black velvet-brocaded ottoman silk; showing a heavy cord as a background to the raised figures in velvet. Down the front and around the throat are set wide bands of black chenille and cut jet intermingled, and from each side of these bands falls a full jabot of real Spanish lace. The shape of this mantle is exceedingly becoming to a slender figure, as the chenille trimming around the neck is made quite full, thence falling over the wide lace, thus forming a deep collar. Fitting quite snugly to the waist as it does, there would be a want of the needful fullness necessitated by the tournure, were this not added, by means of invisible pleats adjusted inside, just below the waist.

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(WHOLESALE AND RETAIL.)



## MORSELS.

NOT AT HOME.

Love stood upon the doorstep  
And twirled about the pin,  
And whispered through the key-hole,  
"Is any one within?"

But she was busy sweeping  
And dusting high and low,  
And he his books was deep in;  
So they let him knock and go.

Better the book unwritten,  
Better unswept the floor,  
Than such sweet and seldom visitor  
Turned from the thankless door!

—Anon.

WRITTEN IN BURNS'S COTTAGE.

This mortal body of a thousand days  
Now fills, O Burns! a space in thine own room,  
Where thou did'st dream alone on budded bays;  
Happy, and thoughtless of thy day of doom.

My pulse is warm with thine own Barley-bree;  
My head is light with pledging a great soul;  
My eyes are wandering, and I cannot see;  
Fancy is dead and drunken at its goal.

Yet can I stamp my foot upon the floor;  
Yet can I ope thy window's sash to find  
The meadow thou hast trampled o'er and o'er;  
Yet can I think of thee till thought is blind;  
Yet can I gulp a bumper to thy name—  
Oh! smile among the shades, for this is fame!

—Keats.

When Spring comes laughing by vale and hill,  
By wind-flower walking and daffodil;  
Sing stars of morning, sing morning skies,  
Sing blue of speedwell, and my Love's eyes!

When comes the Summer, full-leaved and strong;  
And gay birds gossip the orchard long;  
Sing hid, sweet honey that no bee sips,  
Sing red, red roses, and my Love's lips!

When Autumn scatters the leaves again,  
And piled sheaves bury the broad-wheeled wain,  
Sing flutes of harvest where men rejoice,—  
Sing rounds of reapers, and my Love's voice!  
But when comes Winter with hail and storm,  
And red fire roaring, and ingle warm,  
Sing first sad going of friends that part;  
Then sing glad meeting, and my Love's heart!

—Dobson.

## APPARITIONS.

Such a starved bank of moss  
Till, that May-morn,  
Blue ran the flash across:  
Violets were born!

Sky—what a scowl of cloud  
Till, near and far,  
Ray on ray split the shroud:  
Splendid, a star!

World—how it walled about  
Life with disgrace,  
Till God's own smile came out:  
That was thy face!

—Browning.

## HER HEART'S DESIRE.

O, cruel Fate, and kind!  
To fill her empty hands with gold,  
Only to find  
There is one thing never sold;  
One thing she cannot buy or hire—  
Her heart's desire!

O, Fate, so cruel and kind!  
Unto fame's upper seat to raise her,  
Only to find  
She kindles not, though all the people praise  
her;  
Her restless eyes are seeking something higher—  
Her heart's desire!

O, cruel Fate, and kind!  
On her to lavish all things, saving one,  
Only to find  
The same sad, longing look when all is done.  
O, Fate, so kind! why, why so cruel?  
Take up the pearls all trodden in the mire,  
And bring her only that one priceless jewel,  
Whose glorious ray will waken and inspire—  
Her heart's desire!

—Mac Culloch

JAMES SMITH & SON'S  
CELEBRATED NEEDLES

—FOR—

## HAND SEWING AND SEWING MACHINES.

(ESTABLISHED 1698)



The oldest and most reliable manufactory in existence. It has sustained the highest reputation throughout the world for nearly TWO CENTURIES. For Elasticity, Durability, and General Excellence of Quality, their Needles are unsurpassed by any which have ever been produced.



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Attention is respectfully called to the following reasons why these needles are superior to all others.

They are made of the finest steel with the greatest care and by the most skilled workmen.

They are delicately tapered to the finest point possible. The eyes, which are oval, are drilled by a process that clears them out well at the top and bottom, without cutting them too thin at the sides or impairing their strength.

A great deal of room is therefore given for thread which will not be cut, as the eyes are finished perfectly smooth.

The Needles are made to taper toward the point and eye, the round shape being preserved throughout, and a groove extends on each side from the eye to the top, in which the

If you have not tried them, please do so, as the Experiment involves but little outlay.

They are sold by STRAWBRIDGE & CLOTHIER, and other leading Dry Goods, Notions, and Trimming Houses throughout the United States.

Attention is also called to the Sewing Machine Needles. The praise bestowed by manufacturers and others who have used them is richly deserved. They are particularly noted for their strength, elasticity and durability; the increasing demand for them is sufficient proof of their merits and perfect adaptability to the Machines for which they are intended. **One trial will convince any lady of their merits.**

Issued on the First of Every Month.



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Full of interesting matter.—PHILADELPHIA INQUIRER.

A fund of information.—PROVIDENCE PRESS.

A necessity in many a household.—PHILA. EVENING BULLETIN.

The most useful household magazine ever published.—PHILA. EVENING NEWS.

A most valuable monthly, with contents richly instructive in L'ART DE LA CUISINE.—PHILA. PRESS.

If there were more such monthlies there would be brighter homes, and less moral and physical dyspepsia.—CHAMBERSBURG SPIRIT.

Although devoted to the specialties of the table "The Caterer" strolls aside into other topics with results of interest to an even wider circle of readers.—PHILA. LEDGER.

This excellent periodical ought to be read and studied in all English-speaking families in the land, and then should be translated into German, Spanish, Italian, and other languages. There is no estimating the amount of discomfort, domestic infelicity, dyspepsia, suicide, and death that results from bad food and bad cooking. Read the CATERER, take its advice and be healthful and happy.—PHILA. RECORD.

Vol. I. OF THE CATERER, for 1882-3, handsomely bound in cloth, is now ready, and will be mailed, post-paid to any address on the receipt of the price \$3.00.

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**A Mechanical Wonder**—Last year we first introduced this CHARMING NOVELTY to the children of America and it is safe to assert that no Toy ever devised attained such immediate popularity. We were then unable to meet promptly the great demand that came upon us, but we shall endeavor this year to fill all orders the day of receipt. **The Doll has been improved in every way since last year.** Instead of the stiff German body as in all imported dolls, our Doll has an **AMERICAN MADE BODY** with **hinged joints**, so that it will sit easily and gracefully in any position. The arm is of **Finest Kid** with separate fingers. These are positively the **finest bodies** ever put in a Doll. **The Waxed Hairs** with long hair are of the best French and German make, made especially for this Doll and they are as beautiful as life, long hair, beautiful eyes and delicately tinted cheeks. We consider them the **finest Doll's Heads** ever imported into this country, and that without the **Wonderful Singing Attachment** the Doll alone is well worth the entire price. **THE SINGING ATTACHMENT** is concealed within the body (see picture). It is one of the most ingenious inventions of the age. It is a **Perfect Musical Instrument**, finely made, not liable to get out of order and so arranged that a slight pressure causes the Doll to sing one of the following airs: "Home sweet home," "I want to be an angel," "There is a happy land," "Sweet bye and bye," "Bonnie Doon," "America," "Frohe Botschaft" (German), "Tell Aunt Rhoda," "Buy a broom," "Yankee Doodle," "Cunning thro' the Rye," "Grasshopper's Clock," "Last Rose of Summer," "Old Folks at Home," "Pop Goes the Weasel," "God save the Queen," and others. Expensive walking and talking dolls do not afford the little ones half the pleasure and entertainment that our **Wonderful Singing Doll** does. **THE GREATEST NOVELTY IN CHILDREN'S TOYS EVER PRODUCED** and is the most beautiful and appropriate present that can be made to a child. We can furnish three sizes. No. 1, 22 inches high, price \$2.75. No. 2, 24 inches high, larger head, price \$3.25. No. 3, 26 inches high, our best Doll, price \$4.00. These prices include **Boxing**. All three sizes are equally perfect and complete, but the larger the doll the larger the singing attachment and better head. Sent to any address on receipt of price; **fine embroidered One-piece, 25 cents extra.** The **Trade Suppliers** address all orders to **THE MASSACHUSETTS ORGAN CO., No. 57 Washington Street, Boston, Mass., U. S. A.** **FIVE COSTUMES** for these dolls with under-clothing lace-trimmed, finely made, \$3.00 to \$5.00 extra. **SEE OUR LARGE DOUBLE-COLUMN ADVERTISEMENT OF THIS DOLL IN A LATE ISSUE OF THIS PAPER.**

**SHORTHAND** Writing thoroughly taught Situations procured for pupils when competent. Send for circular. **W. G. CHAFFEE, Oswego, N.Y.**



## ODDS AND ENDS.

To cleanse shells, wash them first in cold water, and then in boiling milk.

A pinch of common table-salt dissolved in water will relieve a bee-sting.

The powder of a ripe puff-ball is useful in stopping the flow of blood, after amputation.

Old boot-tops cut into pieces of the required size, and lined, make good thick iron-holders.

Machine-oil stains can be removed, if, before washing, the spot is rubbed with a cloth wet with ammonia.

Stoves may be kept looking nicely for some time, by rubbing them thoroughly with newspaper every morning.

To prevent the hair from falling out, wet it thoroughly once or twice a week with a weak solution of salt-water.

Kid boots may be nicely cleaned with a mixture of oil and ink; the oil softens the leather, and the ink blackens it.

A little glue dissolved in skim-milk and water will restore the stiffness and luster to crape, and make it look like new.

A good powder or snuff which will cure catarrh, is made of equal parts of gum arabic, gum myrrh, and blood root.

Red ants may be exterminated with sprigs of wintergreen or ground-ivy; wormwood will serve the same purpose for black ants.

To keep cheese moist wrap it up in a linen cloth dipped in white wine. This not only keeps the cheese moist but improves the flavor.

Chloride of lime sprinkled about a place will drive away the rats, mice, and insects. Bits of broken glass and plaster-of-paris will effectually stop up rat holes.

An excellent aquaria cement is made of equal parts of clean sand, plaster-of-paris, and litharge, mixed well and made into a stiff putty with boiled linseed oil.

Lemons may be kept fresh for a long time by putting them in cold water and placing them in a cool place. The water should be changed every two or three days.

Glycerine soap.—Take toilet soap, slice and melt with gentle heat, and add to one pound of soap, one ounce of pure glycerine; when sufficiently cool make into balls.

Grease may be easily removed from wall-paper by laying several folds of blotting-paper on the spot and holding a hot iron near it, until the grease has been absorbed.

If you are troubled with moths in your feather beds, boil the feathers in water for a short time; then put them in sacks and dry them, working them with the hands all the time.

Soiled white fur can be nicely cleaned by rubbing it thoroughly in white flour. It should then be hung out of doors for about thirty minutes. Repeat the process several times, and the fur will be equal to new.

A good frame for cooling pies and cakes is made of strips of pine covered with gauze wire, such as is used for sieves. At each end blocks are fastened for feet to raise the frame from the table so that the air can circulate freely beneath it.

To make a first-class mucilage, get one ounce of gum arabic and 10 cents worth of gum tragacanth; put half of each in a wide-mouthed bottle and cover with a gill of water, and set in a warm corner of the stove for two or three hours, to dissolve.

To tell whether tin vessels are perfectly clean or not, slide the finger carefully over them, and if they are the least bit slippery you may be sure they have not been properly washed. They should be subjected to a heat that will cut the grease out of them, and nothing but the hottest kind of water or steam will do this. For cleaning dairy implements put no trust in patent compounds; just see that the water used is hot, and that it remains hot until the last article is washed.

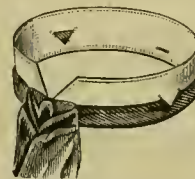
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## POULTRY SCRATCHINGS.

Furnish gravel, and a good dust bath. Above all, secure freedom from vermin.

Pure water is as essential as wholesome food. See to it that your flock is not forced to drink muddy and poisonous filth.

One part of sulphuric acid and 200 of water is said to be the best of all disinfectants for yards that have been visited by chicken cholera.

In selecting the laying pullets, the earliest should be preferred, especially if the eggs from pullets are to be used for hatching purposes.

Pure air must be had, and that too without a draught on the fowls. Don't leave your birds sleep in an atmosphere that would be offensive to you.

A feed of scalded meal and bran, along with some small grains, should often be given fowls during the fall and winter. Let it stand until thoroughly steamed, and feed it hot, or warm.

Never set a hen in a box above the ground or floor of the chicken-house, if it is possible to do otherwise, as the eggs dry too fast and lose their vitality. Much better success may be expected if the nests are made upon the ground.

An old goose when alive is known by the rough legs, the strength of the wing, particularly at the pinions, the thickness and strength of the bill and fineness of the feathers, and when plucked, by the legs, the tenderness of the skin under the wings, by the pinions and the bill and the coarseness of the skin.

The shell of the egg must be provided for. It is not to be expected that a small-sized hen, that lays nearly every day, can furnish lime enough from her system to make so many shells. For a large flock, buy ground oyster-shells, and give all they will eat. You can supply a few hens by crushing old mortar or oyster shells with a hammer.

If a hen's spur is hard and the scales on the legs are rough she is old. If the under bill is so stiff that you cannot bend it down and the comb thick and rough, leave her, no matter how fat and plump. A young hen has only the rudiments of spurs; the scales on the legs are smooth, glossy, and flesh colored, whatever the color may be, the claws tender and short, the nails sharp, the under bill soft and the comb thin and smooth.

So far as the health of the fowls is concerned, corn is the model food, but should be fed sparingly in hot weather. Sour, uncooked milk, vegetables, wheat, and shorts, have a laxative tendency; and should be so mixed with food which has an opposite effect, as sour milk curd and oats, as to keep the fowls in a healthy condition—remembering always that hens in confinement need a moderate but constant supply of green and laxative food.

The following method of winter feeding has proved a good one. Morning feed, two parts shorts or middlings to one part corn meal, mixed with hot milk or water; this varied once or twice a week by boiled potatoes or vegetables of any kind, mashed up with corn meal (not shorts). To this morning feed add refuse from the kitchen; and season with a little salt, pepper, or egg food, avoiding large quantities of stimulant. Give no more of this than they will eat up clean; yet give enough, so that the weaker ones may get a share, after the others are satisfied. Twice a week enough cooked, finely chopped meat should be mixed-in to give each one a taste. At noon throw them cabbage, beets, turnips, or apples to pick. At night feed grain in good variety. Coarse kernels, like corn, may be thrown among chaff or straw to give the hens something to do. Don't mix several kinds of grain in a barrel, but feed one or two at a time, and change often. As a basis we prefer Northern or cracked corn one part, and shrunken wheat two parts. Vary this with corn and oats, wheat and oats, barley, screenings, etc. If a little of this is left in the boxes for the earliest risers in the morning, it is well.



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that will play any tune, and that any one, even a child, can operate.

The Organette has gained such a world-wide reputation, that a lengthy description of it is not necessary. It will be sufficient to say that it is a PERFECT ORGAN that plays mechanically all the sacred airs, popular music, songs, dances, etc., etc. It consists of three strong bellows and set of reeds with EXPANSION box and SWELL. A strip of perforated paper represents the tune, and it is only necessary to place the paper tune in the instrument, as shown in the picture, and turn the handle, which both operates the bellows and propels the paper tune. The perforations in the paper allow the right reeds to sound and a perfect tune is the result, perfect in time, execution, and effect, without the least knowledge of music being required of the performer: even a little child can operate it; as is shown in the picture, a little girl is playing a song and her playmates are singing the words. It is tuned in the key best suited for the human voice to sing by. It interests and entertains both old and young, assists in training the voice and AFFORDS HOURS OF SOCIAL AMUSEMENT. The Organette is perfectly represented by the picture. It is made of solid black walnut, decorated in gilt, and is both handsome and ornamental. The price of similar instruments has hitherto been \$8, and the demand has constantly increased until now there are over 75,000 in use. We are encouraged to place the Organette on the market at this greatly reduced price, believing that the sale will warrant the reduction. The Organette though similar in construction is an improvement upon our well-known Organette, which sells for \$8 and \$10. It contains the same number of reeds and plays the same tunes. Our offer is this: On receipt of \$7 we will send the Organette by express to any address, and include page \$4.50 worth of music, or on receipt of \$5.50 we will send it with over \$1.50 worth of music FREE, or for \$3.50 we will send it with small selection of music FREE. The price includes boxing and packing. These are agent's prices, and we will appoint the first purchaser from any town our agent, if he so desires. Address, The Massachusetts Organ Co., 57 Washington Street, Boston, Mass., U. S. A.



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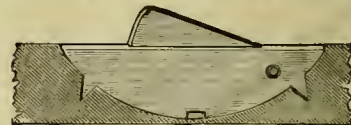
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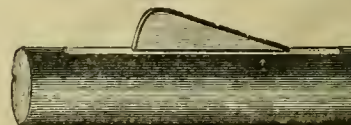
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